



The History of
Castlevania
Book of the Crescent Moon



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The following pages contain the images of the original Japanese and Western boxes for each of the games featured in this collection. Note the differences in style and atmosphere between the different regions!



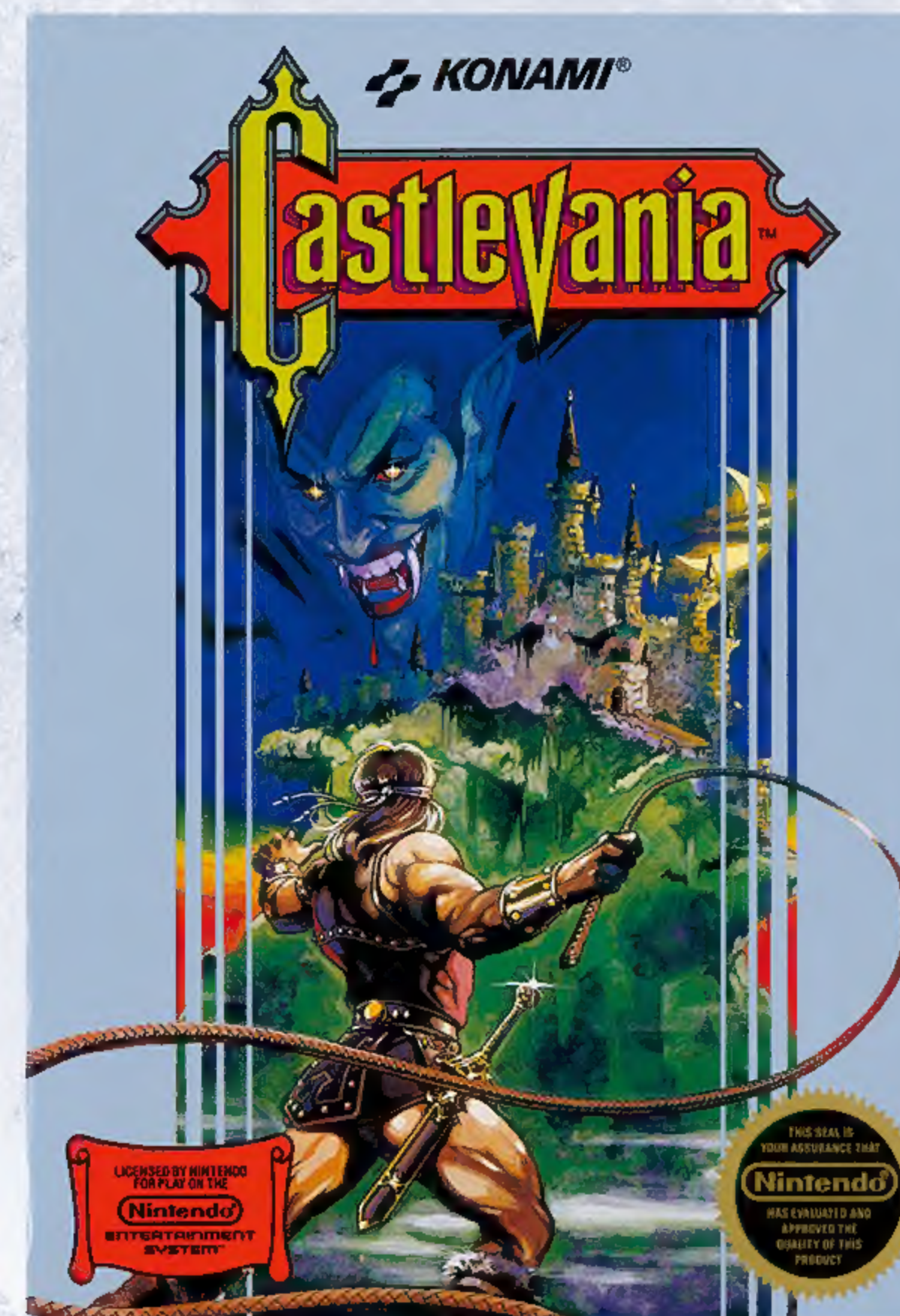
ファミリーコンピュータ ディスクカード

A・B 悪魔城 **ドラキュラ**

- このゲームはA B両面をご使用ください。
A面をセットした後、つづけてB面もセッ
トしてください。

ファミリーコンピュータ・ファミコンは任天堂の登録商標です。

Top Castlevania Japanese Disk Insert
Bottom Castlevania North American Box

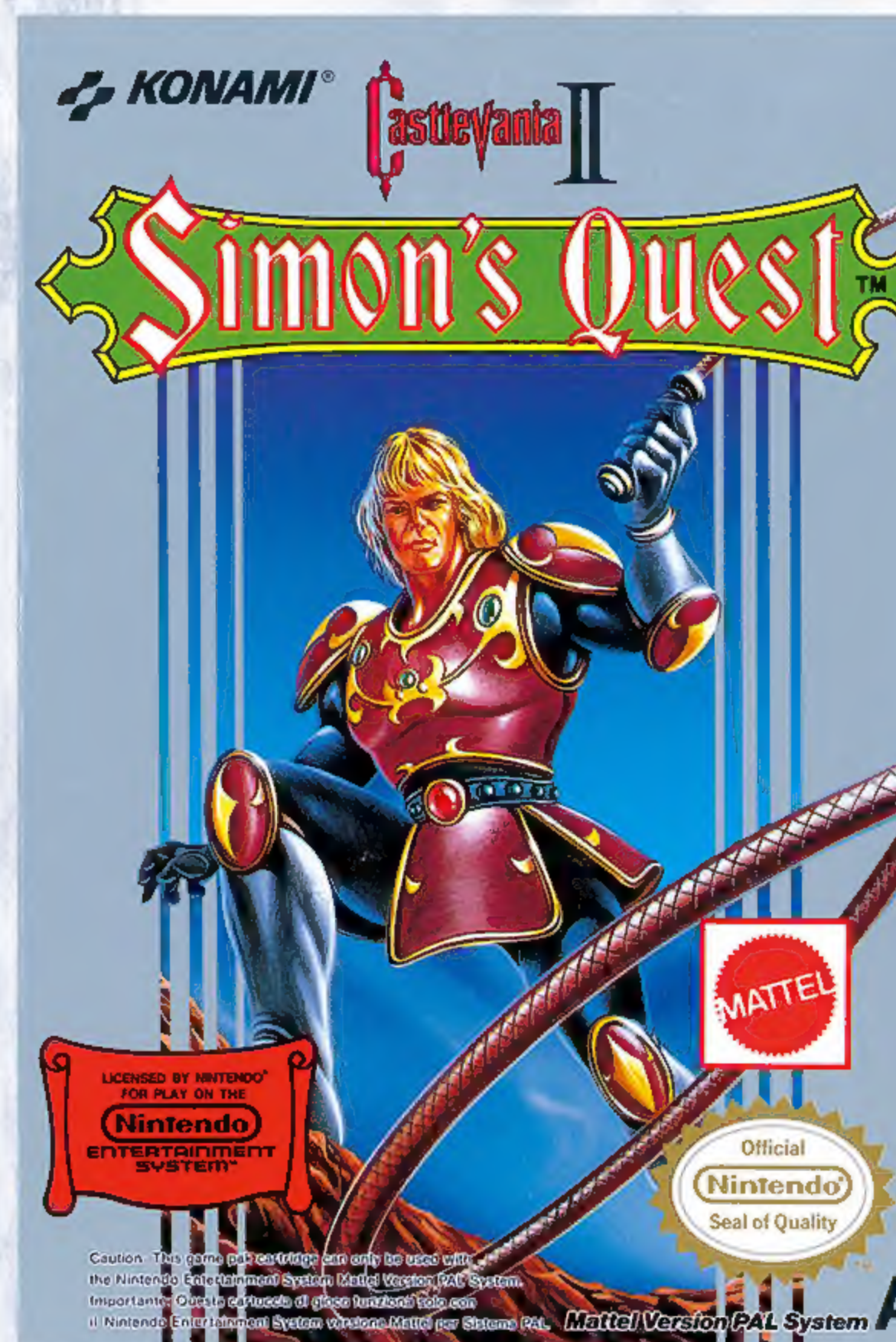


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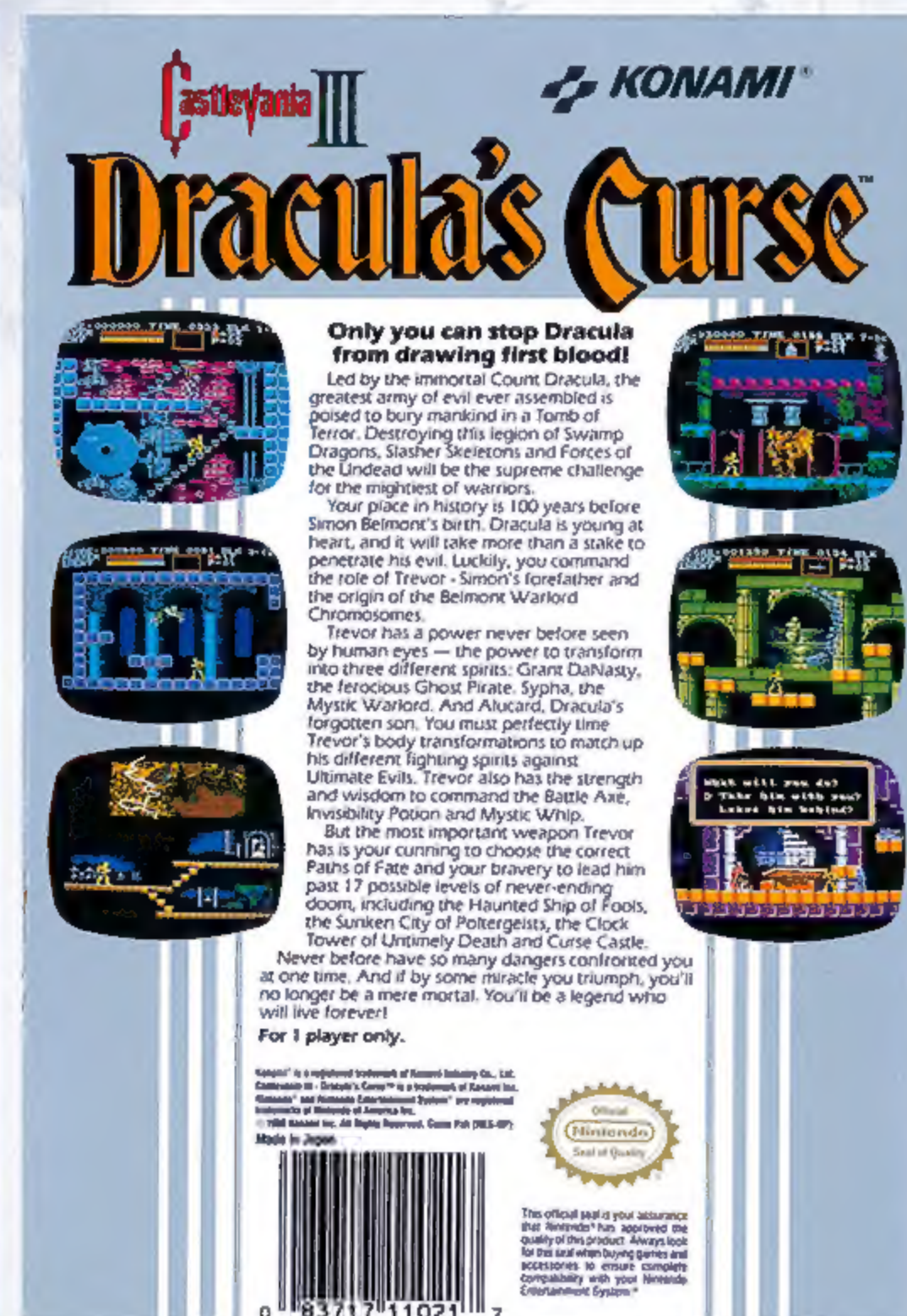
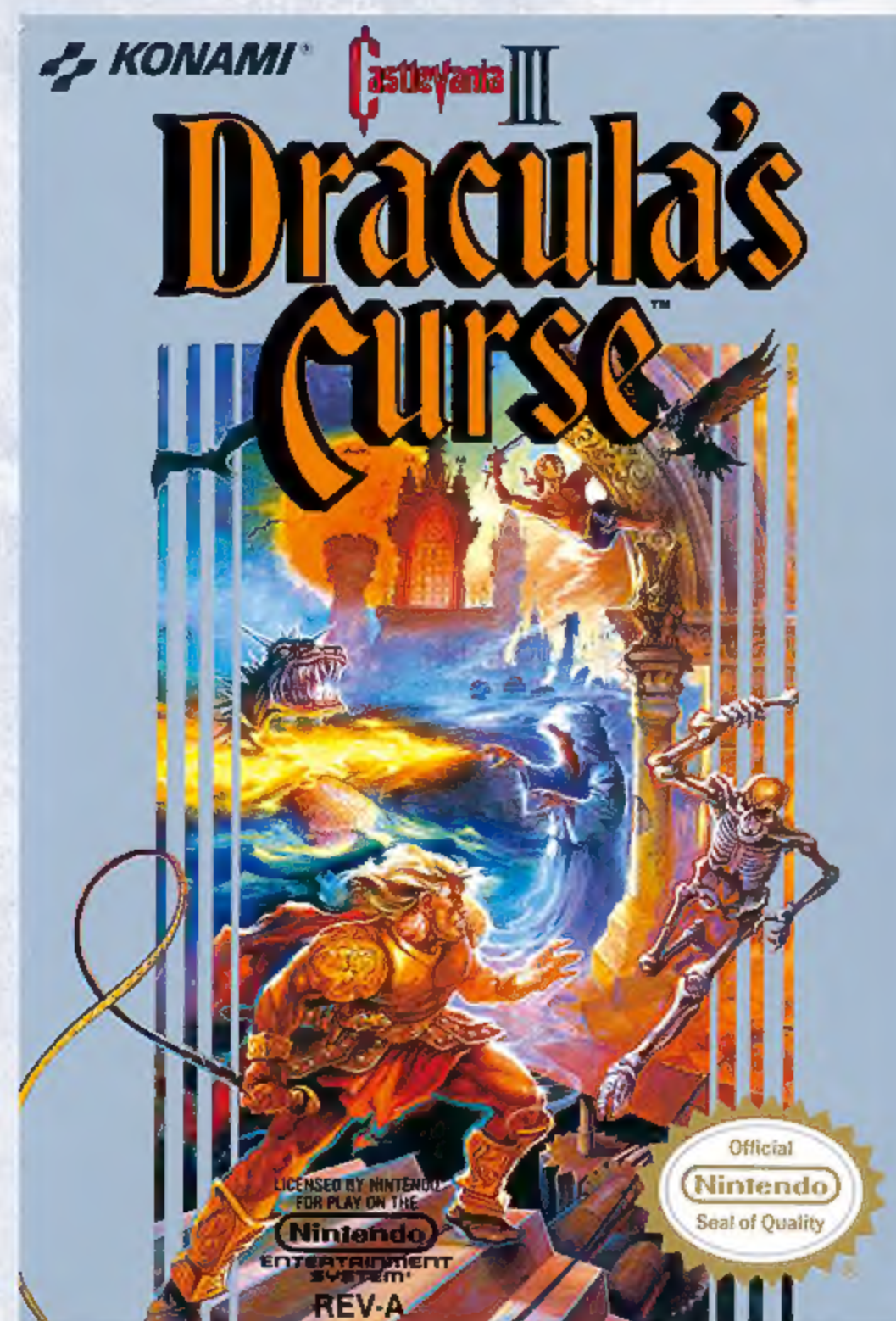
A・B **ドラキュラII 呪いの封印**

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トしてください。

ファミリーコンピュータ・ファミコンは任天堂の登録商標です。



Top Castlevania II Simon's Quest Japanese Disk Insert
Bottom Castlevania II Simon's Quest European Box



Top Castlevania III Dracula's Curse Japanese Box
Bottom Castlevania III Dracula's Curse North American Box



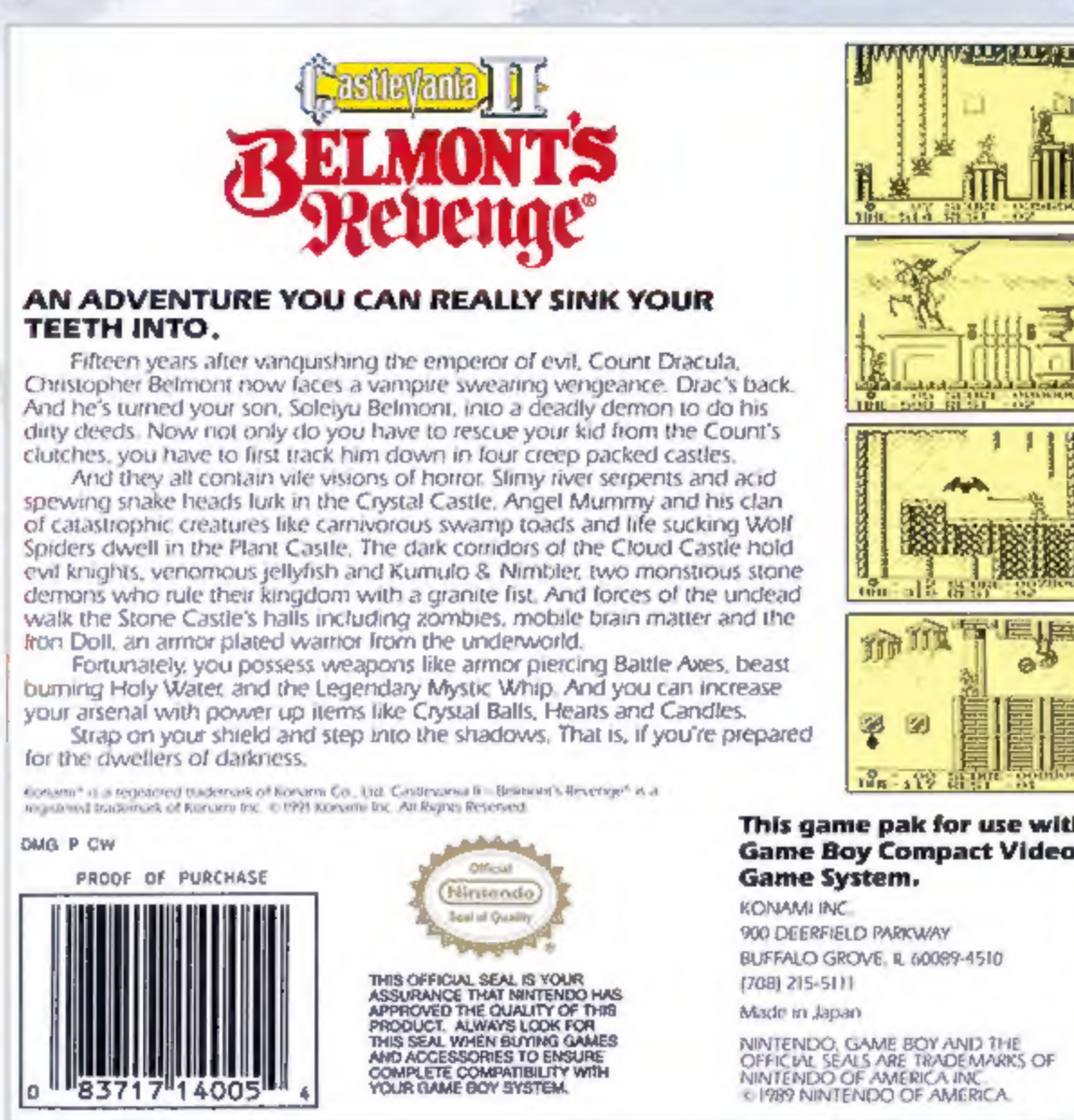
Left Super Castlevania IV
Japanese Box



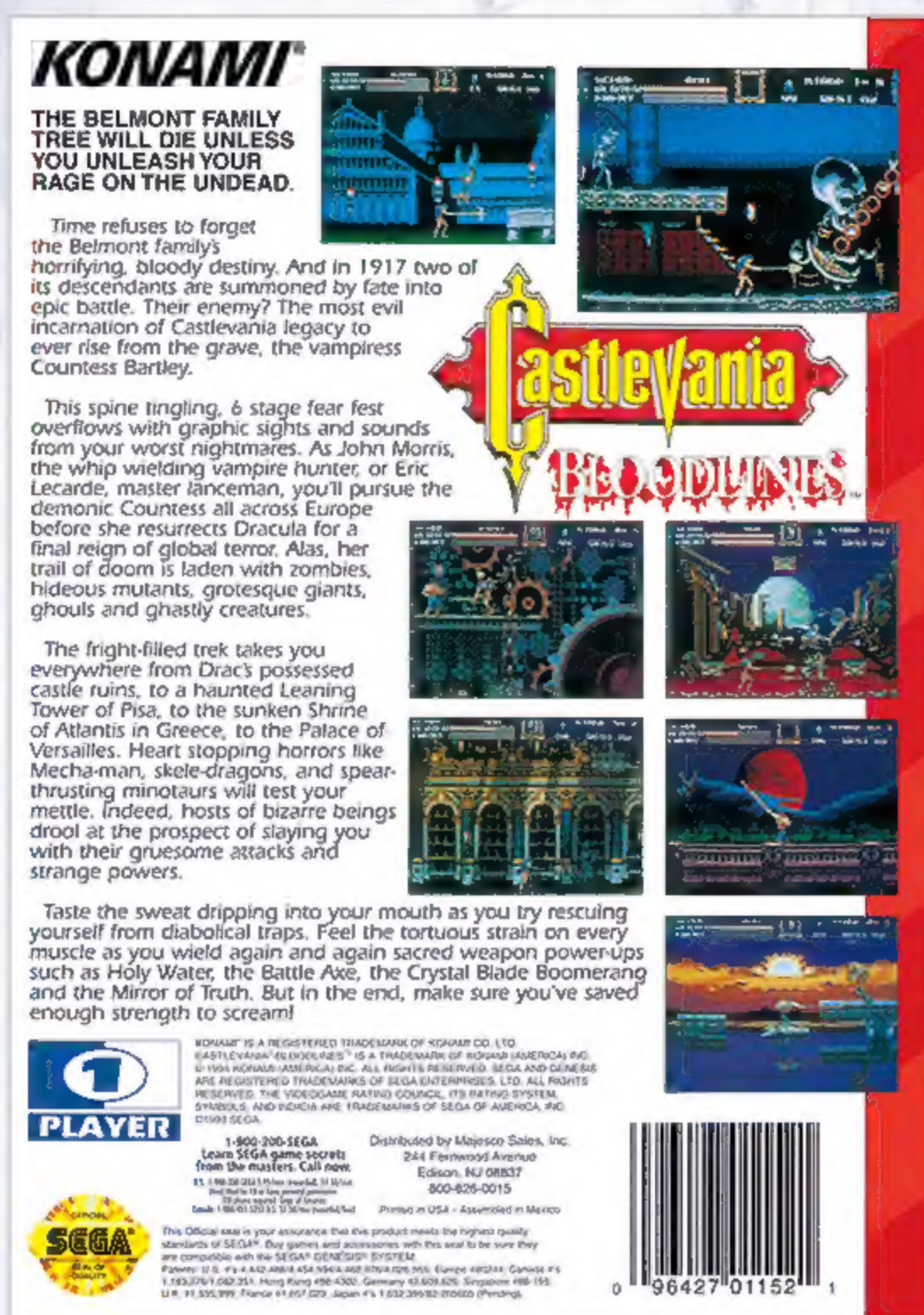
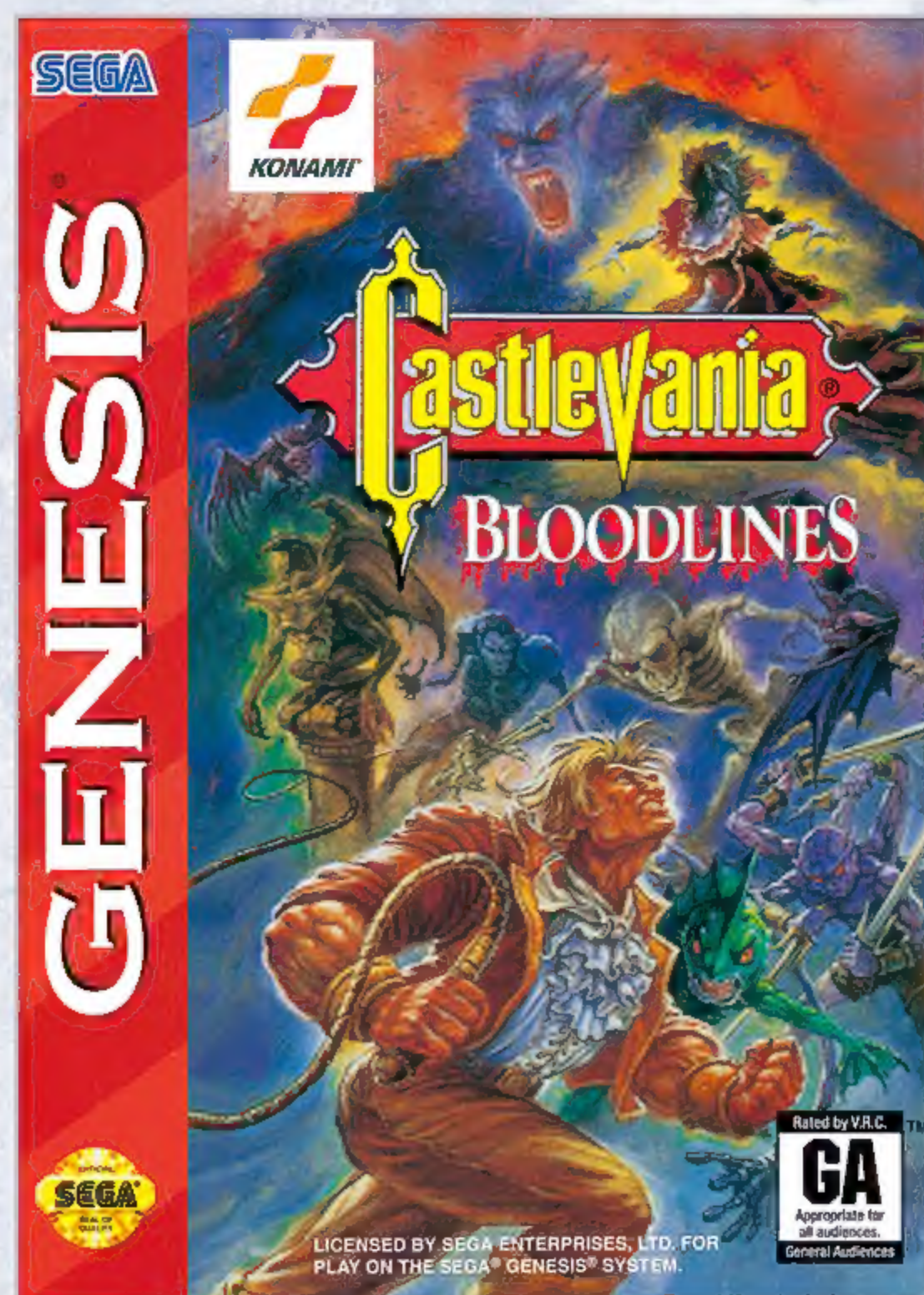
Right Super Castlevania IV
North American Box



Top Castlevania The Adventure Japanese Box
Bottom Castlevania The Adventure North American Box



Top Castlevania II Belmont's Revenge Japanese Box
Bottom Castlevania II Belmont's Revenge North American Box



Top Castlevania Bloodlines Japanese Box
Bottom Castlevania Bloodlines North American Box

Top Castlevania Bloodlines European Box
Bottom Kid Dracula Japanese Box



The start of a legacy that took the world by storm



The one that started it all. The dark lord Count Dracula and the hero Simon Belmont clash in an epic showdown exquisitely portrayed with a horror aesthetic unusual for the time. It was a huge hit—the perfect 2D side-scrolling action game.

Story

Set in the Middle Ages, the game tells the tale of Dracula, a vampire who commands a multitude of monsters in the land of Transylvania after rising from a 100-year slumber. Simon of the illustrious House of Belmont, a clan of vampire hunters, takes up the whip handed down by his ancestors to battle Dracula and vanquish his evil threat.



▲Simon ventures alone into the evil-infested den that is Dracula's castle.

DATA	Region	Title	Platform	Release
	JP	Akumajō Dracula	Family Computer Disk System	September 26, 1986
	NA	Castlevania	Nintendo Entertainment System	April 30, 1987
	EU	Castlevania	Nintendo Entertainment System	November, 1988

*The Japanese version of Castlevania Anniversary Collection only includes the Family Computer port released in 1993.

Controls

Options Menu: left trigger Select: BACK button
Start game, pause/resume game (while playing): START button

Movement	
D-pad ←	Move right
D-pad →	Move left
D-pad ↓	Crouch
D-pad ↑/↓	Go up/down stairs

Jump Controls	
B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X button	Left diagonal jump



Note: When using an Xbox 360 Controller

Keyboard controls
D-pad → Cursor keys
B/X button → X/A
A/Y button → S/Z
left trigger →
1 (not numeric keypad)
START button → ENTER
BACK button → TAB

Whip Controls	
A/Y button	Lash whip

Use Items	
D-pad ↑ + A/Y button	

Note: You must have the item and the necessary number of hearts to use it. (See the description below.)

Item-based attacks give you an edge!

Simon wields a whip as his main weapon, but he can also use items to attack and hinder enemies. You can acquire these support weapons as you battle your way through the game. Note that while it takes 1 heart to use most items the watch requires 5 hearts.

Item	Main Effect
Dagger	Use this weapon by throwing it straight ahead. It is fast but lacks penetrating power and does little damage.
Axe	Use this weapon by throwing it in an upward direction. Has an arching trajectory when thrown. Perfect for overhead attacks.
Boomerang	Use this item by throwing it straight ahead. It will return once it has traveled a certain distance.
Fire Bomb	This item is thrown directly in front of the player. It bursts into a pillar of flame when it strikes a floor or wall.
Watch	This item stops enemies dead in their tracks but has no effect on moving platforms and most bosses.

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Castlevania II Simon's Quest

Simon's second adventure, this time in RPG form!



This title portrays the continuing adventures of Simon following the events of Castlevania. Unlike the previous installment, this one was developed as an action RPG. It maintains the action elements of its predecessor but mainly focuses on exploration and puzzle solving within a far more expansive game world.

Story

Simon defeated Dracula in his previous adventure, but the dark lord placed a curse on him during their battle. The curse can only be undone by gathering all five pieces of Dracula's body and then defeating him once more.



◀ The five body parts are hidden in the depths of dungeons throughout the land and are by no means easy to obtain.

Region	Title	Platform	Release
JP	Dracula II Noroi no Fūin	Family Computer Disk System	August 28, 1987
NA	Castlevania II Simon's Quest	Nintendo Entertainment System	November 24, 1988
EU	Castlevania II Simon's Quest	Nintendo Entertainment System	February, 1990

*Only the North American version is included in the Castlevania Anniversary Collection for all regions.

Controls

Options Menu: left trigger
Select, pause/resume game (while playing): BACK button
Confirm selection: START button

Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch
D-pad ↑/↓	Go up/down stairs
D-pad ↑	Enter building

Jump Controls

B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X buttons	Left diagonal jump

Keyboard controls

D-pad → Cursor keys
B/X button → X/A
A/Y button → S/Z
left trigger →
1 (not numeric keypad)
START button → ENTER
BACK button → TAB



Note: When using an Xbox 360 Controller

Whip Controls

A/Y button	Lash whip
------------	-----------

Use Items

D-pad ↑ + A/Y button

Talk to townspeople

A/Y button when next to a townspeople

Multi screen (Menu screen) Controls

START button	Open/Close Multi screen
D-pad	Move cursor in Multi screen

The key to your quest is interacting with townspeople and adapting to the day/night cycle!

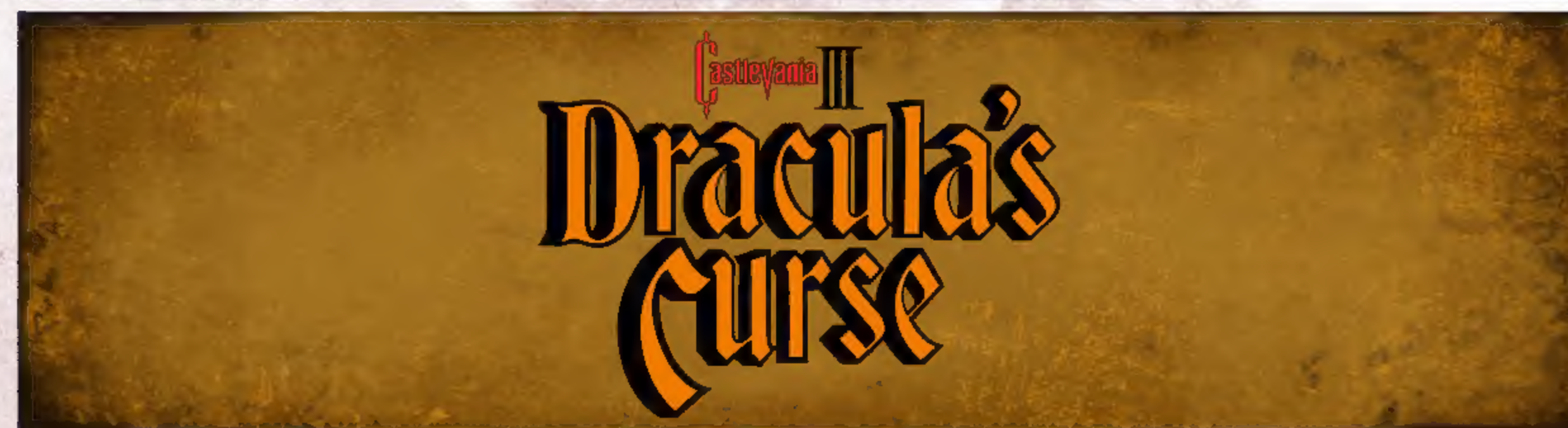
This title introduces a day/night cycle which was very unique at the time it was released. The world within this game alternates between day and night every 3 minutes in real time which affects what the player can do. For example, you can only gather information and buy important items in town while it is light outside!

Time of day	Main differences
Day	You can talk to and otherwise interact with townspeople. You earn less experience for defeating enemies.
Night	You only encounter enemies, even in town. You earn more experience for defeating enemies.



◀ Gathering information is crucial to getting through the game, but you can only interact with townspeople during the day.

Castlevania III Dracula's Curse



A world-renowned title with a number of ambitious gameplay elements



This notoriously difficult installment has been praised as a masterpiece of the Castlevania series. The game had a VRC6 chip built into its cartridge which was developed by KONAMI. This proprietary chip wowed gamers with music and graphics which were simply amazing for the time.* The core gameplay mechanics were based on the original Castlevania, but it was also filled to the brim with innovative additions such as a branching storyline.

*This chip was only included in the Japanese version.

Story

In the 15th century, Dracula conquered a remote region of Europe known as Wallachia. After attempting everything in its power to rid the world of the evil vampire, the church that had once stood against the Belmont clan had no choice but to turn to its surviving descendant, Trevor C. Belmont, for salvation. Acting as their last hope Trevor faces off against the dark lord.



▲ The protagonist of this title is Trevor C. Belmont, an ancestor of Simon Belmont.

Region	Title	Platform	Release
JP	Akumajō Densetsu	Family Computer	December 22, 1989
NA	Castlevania III Dracula's Curse	Nintendo Entertainment System	September 19, 1990
EU	Castlevania III Dracula's Curse	Nintendo Entertainment System	May 1, 1992

Controls

Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch
D-pad ↑/↓	Go up/down stairs

Options Menu: left trigger Confirm: B/X button Cancel: A/Y button
 Select: BACK button Confirm selection, pause/resume game (while playing): START button
 [Password screen controls] Select mark: A/Y button Return to name entry screen: BACK button

Attack Controls

A/Y button	Main attack
------------	-------------

Jump Controls

B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X buttons	Left diagonal jump



Note: When using an Xbox 360 Controller

Keyboard controls

D-pad → **Cursor keys**
 B/X button → **X/A**
 A/Y button → **S/Z**
 left trigger → **1 (not numeric keypad)**
 START button → **ENTER**
 BACK button → **TAB**

Change Player Character

BACK button

Note: This is only possible if you have recruited one or more specific characters.
 Note: Characters other than Trevor have specific actions. (See description below.)

Use Items

D-pad ↑ + A/Y button

Note: You must have the item and the necessary number of hearts to use it. (See the description below.)

Characters you meet on your adventure will join you along the way!

Trevor will encounter potential allies during his journey who are willing to join him in the war against evil. The player can choose to control them whenever they want once they have joined the party adding a new level of depth to the gameplay. Controlling the right character at the right time is a crucial strategic element of the game.



◀ Grant is ideal for most situations due to his impressive all-around abilities.

Sypha's Special Actions

● **Special action against frozen enemies**
 Sypha's Frozen Crystals spell freezes enemies (one heart per use). While they are frozen, you can climb on top of them and use Sypha's staff to destroy them with a single blow.

Grant's Special Actions

● **Move along walls**
 Press and hold D-pad →/← while touching a wall and then press D-pad ↑/↓
 ● **Move along ceilings**
 Press and hold D-pad ↑ while touching ceiling and then press D-pad →/←

Alucard's Special Actions

● **Transform into a bat (or change back)**
 D-pad ↓ + B/X button
 Note: Hearts will be reduced periodically when remaining in bat form for a certain period of time.



Castlevania resurrected for the SNES!



With so many changes and improvements, including a larger map design, this remake of Castlevania (NES) can altogether be considered a brand new game. This game tones down the control difficulty somewhat compared to other series titles at the time and features an increased number of scenes that utilize unique terrain mechanics.

Story

In the tiny European nation of Transylvania, a legend is passed along in feared whispers that speaks of a dark lord that is resurrected once every century to haunt the world. This prophecy is fulfilled when Dracula once again walks among the realm of the living. Whip in hand, Simon of the Belmont clan bounds towards the vampire's cursed castle.



▲Simon's main weapon is once again his trusty whip.

DATA	Region	Title	Platform	Release
	JP	Akumajō Dracula	Super Famicom	October 31, 1991
	NA	Super Castlevania IV	Super Nintendo Entertainment System	December 3, 1991
	EU	Super Castlevania IV	Super Nintendo Entertainment System	June 22, 1992

Controls

Options Menu: left trigger Confirm: B button Cancel: A button
Select: D-pad/BACK button Switch selection: left/right bumper
Start game, pause/resume game (while playing): START button

Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch (can move while crouching)
D-pad ↑/↓	Go up/down stairs

Jump Controls

A button	Jump
D-pad → + A button	Right diagonal jump
D-pad ← + A button	Left diagonal jump

Hang down

Continue holding the X button after lashing the whip towards a hook.

Note: Adjust whip length with D-pad ↑/↓ and whip power with D-pad ←/→

Use Items

right bumper Use item

Note: You must have the item and the necessary number of hearts to use it.



Note: When using an Xbox 360 Controller

Keyboard controls

D-pad → Cursor keys
A button → Z
B button → X
X button → A
left trigger → 1 (not numeric keypad)
left bumper → Q
right bumper → W
START button → ENTER
BACK button → TAB

Whip Controls

X button	Lash whip forward
Press D-pad in any direction and X button	Lash whip in a specific direction
Press and hold X button while pressing the D-pad in any direction	Let whip go limp in a specific direction

Master the unique whip abilities this game has to offer

In the Castlevania (NES), Simon could only lash his whip forward, but this title offers much more freedom. Latch onto a hook to swing across gaps or surprise enemies with a whip attack at their feet. When you have the whip laid out across the ground you can strike multiple times by mashing the movement buttons.



◀Simon swinging from a hook. This is an indispensable mode of transportation!



▶The whip can act as a handy shield if you let it go limp before waving it around.

Castlevania The Adventure



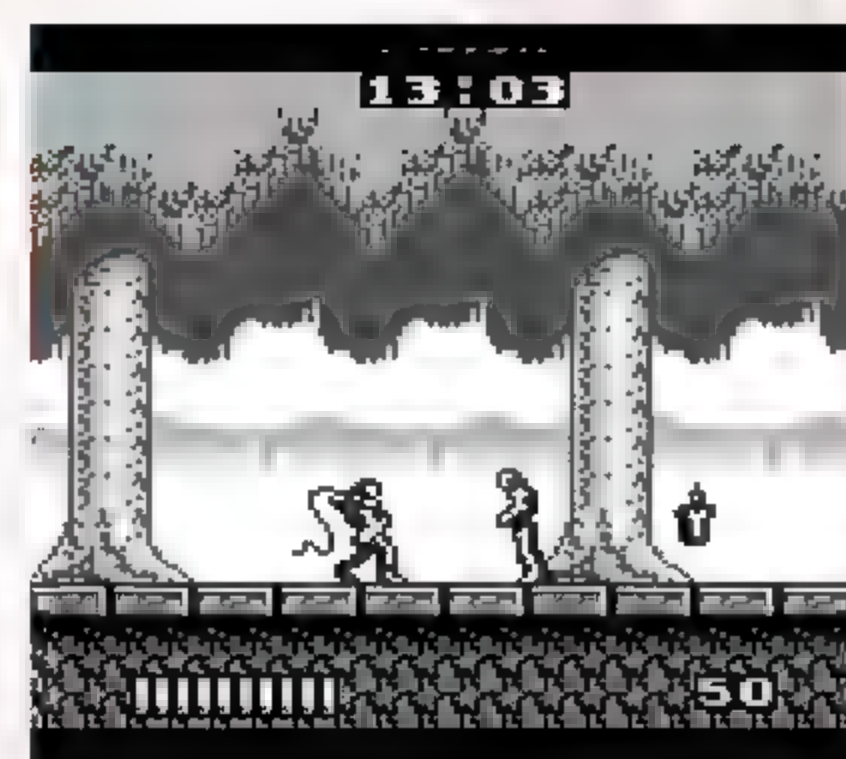
This ambitious title thrives on new hardware in ingenious ways



This is the first title in the series to be released on the Game Boy handheld game console. Hardware constraints meant the whip was the only item available, but in exchange, it was powered up with different variations that added depth to the strategy of the gameplay.

Story

This installment features Christopher Belmont and his fight against Dracula. It's a legendary tale set 100 years before the story of his descendant Simon Belmont.



◀ Christopher is a vampire hunter and ancestor of Simon, the hero of the first Castlevania title.

Region	Title	Platform	Release
JP	Dracula Densetsu	Game Boy	October 27, 1989
NA	Castlevania The Adventure	Game Boy	December 6, 1989
EU	Castlevania The Adventure	Game Boy	August 9, 1991

Controls

Options Menu: left trigger
Start game, pause/resume game (while playing): START button

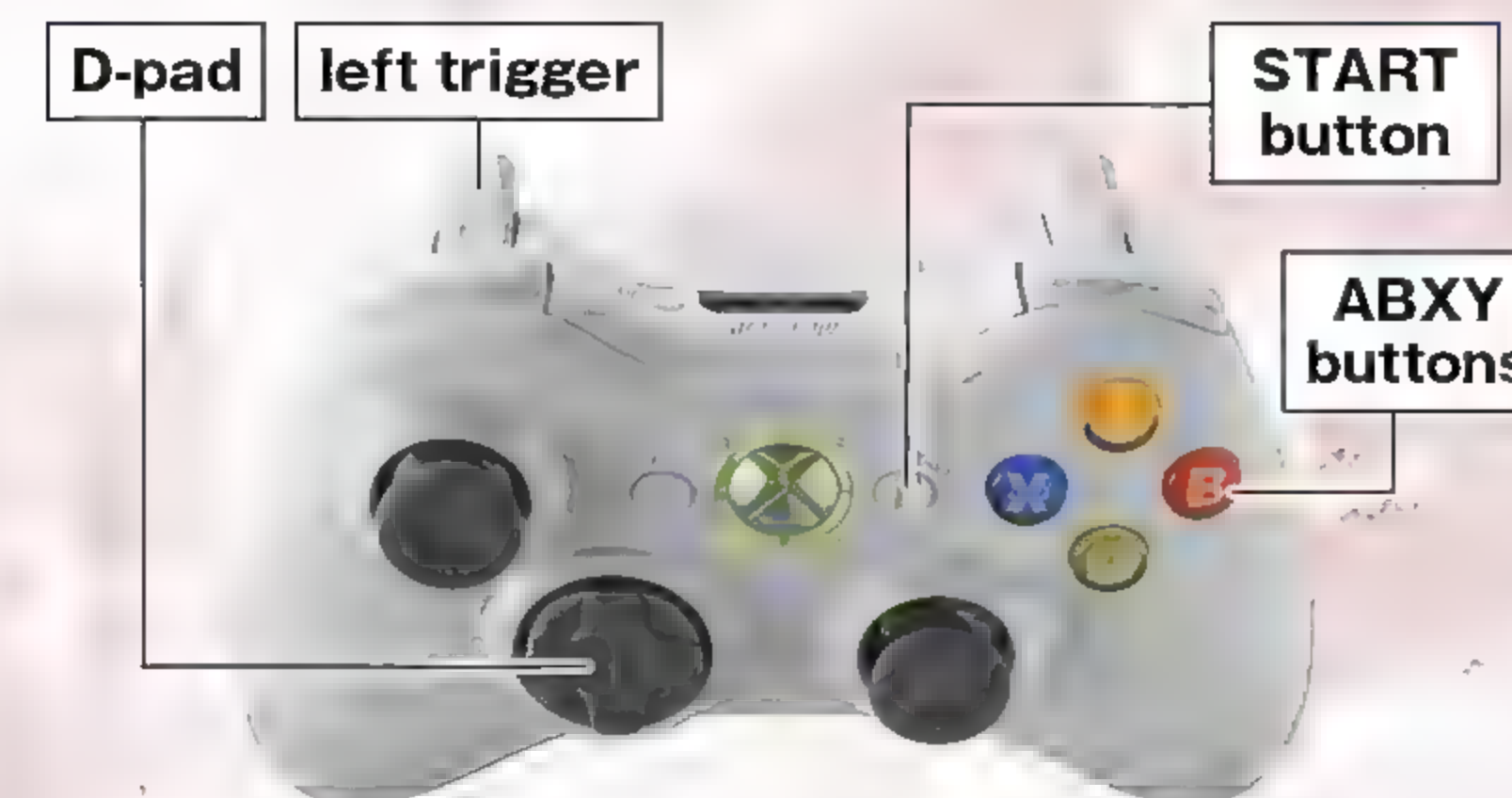
Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch

Jump Controls

B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X buttons	Left diagonal jump

Note: Grab on to a rope by facing it and jumping. Move with D-pad ↑/↓



Note: When using an Xbox 360 Controller

Keyboard controls

D-pad → **Cursor keys**
B/X button → **X/A**
A/Y button → **S/Z**
left trigger → **1 (not numeric keypad)**
START button → **ENTER**

Whip Controls

A/Y button Lash whip

A unique weapon upgrade system not seen anywhere else

Collecting crystals upgrades Christopher's whip. However, the game ramps up in difficulty by downgrading the whip anytime he is damaged by running into an enemy.

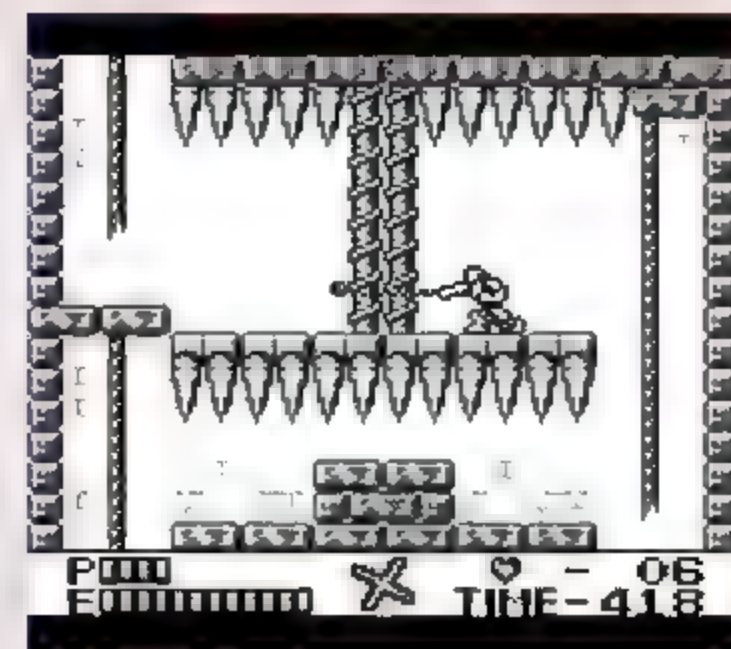
Whip Status	Main Effect
Normal	Attacks with the default short whip
Upgraded (1 crystal)	Attacks with a longer, more powerful whip
Upgraded (2 crystals)	Shoots fireballs from the end of the whip



▲ A fully upgraded whip shoots fireballs, allowing normal attacks to strike enemies from a distance.



Christopher returns with new abilities!



This title continues the story of Christopher Belmont, following the events of Castlevania The Adventure. His abilities are dramatically improved, including increased speed, and he now has holy water and a battle axe at his disposal. In addition, players are free to brave the four starting stages in any order they want.

Story

Fifteen years after Christopher's defeated Dracula, his son, Soleil, falls under the vampire's spell and disappears. With his son's humanity on the line, Christopher embarks once again on an epic quest to challenge the dark lord Dracula.



◀The bond between father and son is a main theme of the story. The unexpected twist near the end is not to be missed!

Region	Title	Platform	Release
JP	Dracula Densetsu II	Game Boy	July 12, 1991
NA	Castlevania II Belmont's Revenge	Game Boy	August 9, 1991
EU	Castlevania II Belmont's Revenge	Game Boy	July 11, 1992

Controls

Options Menu: left trigger
Start game, pause/resume game (while playing): START button

Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch

Jump Controls

B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X buttons	Left diagonal jump

Note: Grab on to a rope by facing it and jumping.

Move with D-pad ↑/↓

Note: You can quickly slide down by pressing and holding the B/X button while pressing D-pad ↓.



Keyboard controls

D-pad → Cursor keys
B/X button → X/A
A/Y button → S/Z
left trigger →
1 (not numeric keypad)
START button → ENTER

Note: When using an Xbox 360 Controller

Whip Controls

A/Y button Lash whip

Use Items

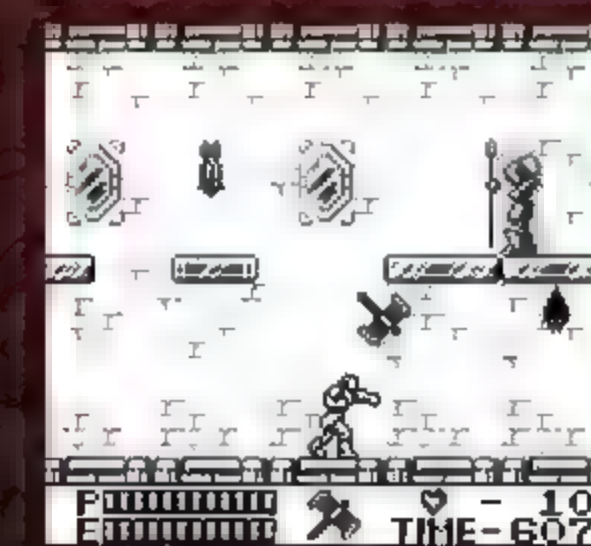
D-pad ↑ + A/Y button

Note: You must have the item and the necessary number of hearts to use it.

Use items skillfully to defeat tough enemies

This title adds items that were unavailable in Castlevania The Adventure. The holy water and battle axe can be used to take down the numerous tough enemies in the game.

Item	Main Effect
Holy Water	Thrown forwards and bursts into flame when it hits the ground.
Battle Axe	Thrown in an arc and pierces through enemies.



◀The battle axe has an arching trajectory. It is ideal when facing a large number of opponents.



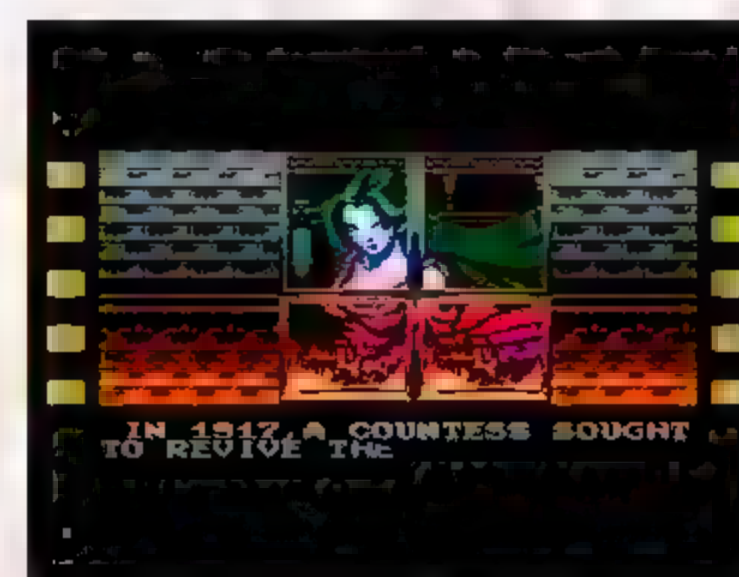
Take control of 2 heroes in this new twist in the series



Unlike the medieval setting of the other titles, this installment takes place during World War I. It introduces new elements to the series, such as the ability to choose one of two characters when starting the game. Huge bosses with dynamic, multi-jointed limbs that move erratically are just one of the many examples of the cutting-edge effects the game had for the time.

Story

Against the backdrop of World War I Europe, Elizabeth Bartley--a beautiful vampire who proclaims herself to be Dracula's niece--plots to bring the dark lord back to life. John Morris of the Belmont clan and his friend Eric Lecarde, who bears a grudge against Bartley, set out to stop her.



▲It all starts with Elizabeth Bartley's secret machinations.

Region	Title	Platform	Release
JP	Vampire Killer	Mega Drive	March 18, 1994
NA	Castlevania Bloodlines	Sega Genesis	March 17, 1994
EU	Castlevania The New Generation	Mega Drive	March 20, 1994

Controls

Options Menu: left trigger Confirm selection: X/Menu button Pause/resume (during game): START button
[Password screen controls] Select mark: B button Enter: X button Cancel: A/Y button
Confirm: START button Return to mode selection screen: Press and hold X button and press Menu button

Movement

D-pad → Move right
D-pad ← Move left
D-pad ↓ Crouch
D-pad ↑/↓ Go up/down stairs

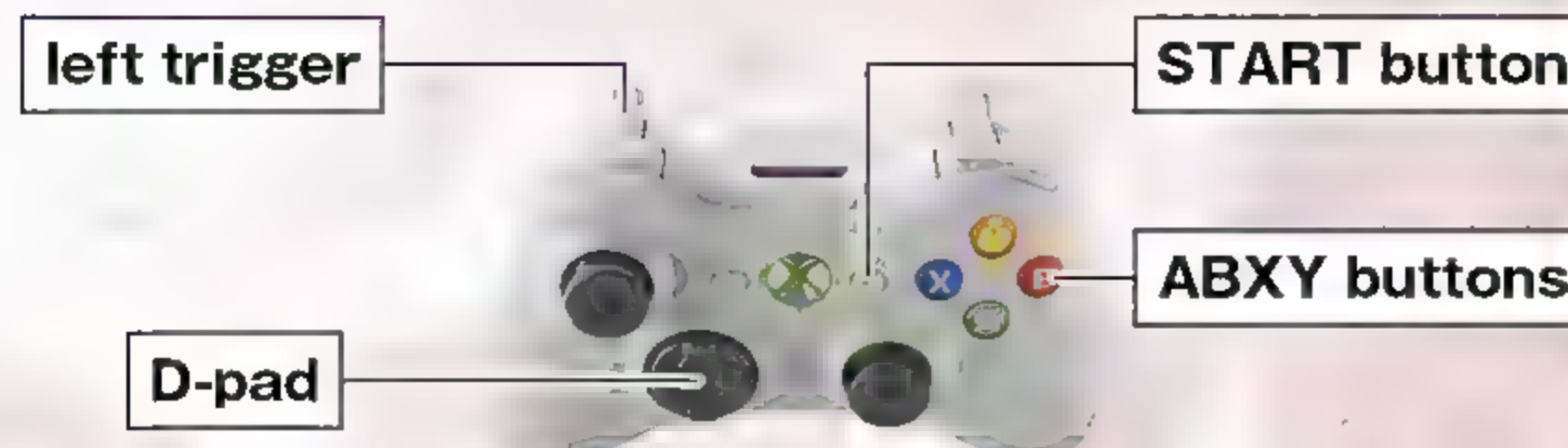
Weapon Controls

X button Swing weapon forward

Note: See the description below for special uses.

Jump Controls

A/Y button Jump
D-pad → + A/Y button Right diagonal jump
D-pad ← + A/Y button Left diagonal jump



Note: When using an Xbox 360 Controller

Keyboard controls

D-pad → Cursor keys
A/Y button → S/Z
B button → X
X button → A
left trigger →
1 (not numeric keypad)
START button → ENTER

Use Items

Note: You can only use the actions below if you have the required item.

Level 1 (uses 1 jewel)	B button
Level 2 (uses 4 jewels)	D-pad ↑ + B button
Level 3 (uses 8 jewels)	Note: This is only possible if the weapon is level 3 and you have 8 or more jewels. B button or D-pad ↑ + B button

Get to know both characters

Both playable characters can perform their own unique actions. Of particular interest are the rope hook and the spear high jump. While performing these actions, the player characters are invincible and will also deal damage to enemies they strike.

John Morris's Special Actions

Attack at an upward angle	D-pad ↑ + X button while jumping
Attack straight down	D-pad ↓ + X button while jumping
Rope hook	Note: You will automatically stop hanging when you come in contact with a wall or the ceiling, but until then, you can keep hanging by holding down the X button. Note: Adjust whip length with the D-pad ↑/↓ while attached to a rope hook.

Eric Lecarde's Special Actions

Attack straight up	D-pad ↑ + X button while standing on ground
Attack at an upward angle	D-pad ↑ + X button while standing on ground
Attack straight down	D-pad ↓ + X button while jumping
Spear high jump	Press and hold D-pad ↓ until you start glowing and then press A/Y Button



A spinoff starring a comical rascal



With its laugh-inducing content and world full of gags, this spinoff is unlike anything else in the series. Players take control of Dracula's son (or so he says...), Kid Dracula, as he goes on a hilarious adventure filled with laughs that also satisfies as a full-fledged action game.

Story

After waking from a 10,000-year slumber, Kid Dracula discovers the monster Garamoth has laid claim to the title of Demon King of the Netherworld. Kid Dracula sets out on an adventure to remind Garamoth who is boss!



◀ There are hilarious enemies and sound effects galore. The early stages are easy, but the latter half is a real nail biter!

DATA	Region	Title	Platform	Release
	JP	Akumajō Special Boku Dracula-kun	Family Computer	October 19, 1990

*The original game was only released in Japan. A remake/sequel for the North American and European markets was later released for the Game Boy.

Controls

Options Menu: left trigger Confirm: B/X
Start game, pause/resume game (while playing): START button

Movement

D-pad →	Move right
D-pad ←	Move left
D-pad ↓	Crouch
D-pad ↑/↓	Climb up/down ladder

Jump Controls

B/X button	Jump
D-pad → + B/X button	Right diagonal jump
D-pad ← + B/X buttons	Left diagonal jump



Note: When using an Xbox 360 Controller

Keyboard controls

D-pad → Cursor keys
B/X button → X/A
A/Y button → S/Z
left trigger → 1 (not numeric keypad)
START button → ENTER
BACK button → TAB

Use Magic Powers

A/Y button	Unleash magic power
D-pad ↑ + A/Y button	Unleash upward
D-pad ↓ + A/Y button	Unleash downward
Hold down A/Y button for a short time and then release it	Unleash charged magic power
BACK button	Select charged magic power to use

Note: See the description below for the various charged magic powers.

Six different magic powers at your disposal!

Kid Dracula can charge up his magic power to fire powerful magic bullets that deal three times the damage of his normal attack. Each time he defeats a boss in the early part of the game he gains a new spell, with six to collect in total, all of which are detailed on the right.

Magic Power	Main Effects
Normal	Fire special magic bullets with three times the damage of normal bullets.
Homing	Launch magic missiles that home in on your foes.
Bomb	Launch bombs that cause area damage when striking the ground..
Bat	Transform into a bat and fly through the sky for a short time.
Ice	Freeze enemies for a short time.
Updown	Reverse the force of gravity, allowing you to walk on the ceiling.

Special Castlevania Discussion I

A special discussion between composer Michiru Yamane, who worked on numerous titles in the Castlevania series, and the current series producer. A message for fans around the world who love the sound of Castlevania.

Michiru Yamane

Music composer. She worked at Konami Industry Co., Ltd. (now Konami Digital Entertainment Co., Ltd.) until 2008, before going freelance. While at KONAMI, she worked on numerous games in the Castlevania series, from 1994's Castlevania Bloodlines to 2008's Castlevania Order of Ecclesia. Other famous games she has worked on include Bells & Whistles, Ganbare Goemon 2, and Suikoden III and IV.

Castlevania Series Producer

Video game producer for Konami Digital Entertainment Co., Ltd. He is currently supervising production of the Castlevania series as a whole, including the recent Netflix animated series.

Music composer Michiru Yamane and the Castlevania series

Michiru Yamane (M.Y.) After joining KONAMI in Kobe, the first background music I worked on was for Ganbare Goemon 2 on the Famicom (NES). The Famicom development team was incredibly busy at the time, and I did music for a lot of other Famicom games after that, too... I think I'd been there for three years when I worked on the arcade game Bells&Whistles. Back then, video game music used PSGs (Programmable Sound Generators), so it was all down to what you were able to do with different beeps and blips (square and triangular sound

waves)—that was what gave the different companies their own unique sounds. It was during my time in Kobe that I learned how to tailor sounds specifically for video games from my senior colleagues, and although it was really hard work, I think it's what formed the foundation for all my work since.

After moving to Tokyo, the first thing I worked on was Castlevania Bloodlines for the Mega Drive (Sega Genesis), which used FM (Frequency Modulation) sound. That was the first time I worked on a game in the Castlevania series. The music got some attention, which I was pleased about; I remember a video game magazine did a feature on it. Back then

you weren't allowed to show your face, of course, so it was a telephone interview. (Laughs)

—Castlevania Bloodlines, which is included in this collection, is difficult to get hold of now, so it's great that this will give a lot of fans a chance to play it.

M.Y. The thing about video games is that if you don't have the right hardware, you can't play them. As time goes on, that means that people are unable to play more and more old games, so it's good to be able to enjoy them in collections like this one. (Laughs)

From Castlevania Symphony of the Night to Castlevania Lament of Innocence

M.Y. Moving into the "PlayStation" era, the limitations on audio data size were greatly reduced... Although that probably in fact meant more work for the people making it. (Laughs) The first "PlayStation" project I did was Castlevania Symphony of the Night, which is now one of my best-known works, and I feel very honored that players all around the world enjoyed it.

—The character designs were done by Ayami Kojima, and it's often said that the "heavy metal" style that the series had up to that point changed, and things moved in a more "gothic" direction. I've heard that the number of female fans increased after that, too.

M.Y. Yes, right. When I first saw Ayami's

illustrations, I thought, "Whoa!" (Laughs) They made a big impression on me, so the music went in the same direction... The same probably goes for the backgrounds and other graphics, too; I think her designs had a big influence on the whole development team. While it was still a pixel-based game, the range of things that we were able to express in it had broadened greatly.

—And then came the "PlayStation 2", and Castlevania Lament of Innocence.

M.Y. By that point, I didn't have to worry about making BGM loops at all. (Laughs) I could just create a piece of music and then have it play in-game as-is.

—Then after that was Castlevania Curse of Darkness...

M.Y. For Curse of Darkness, the producer at the time asked me what I thought about using a live orchestra. I was so full of myself that I said we didn't need an orchestra, we could do the same thing with sequencing... I said, "If we've got the budget to do that, I'd rather use it to get a signer with a one-of-a-kind voice!"... I told them I wanted to use Russell Watson, who I'm a huge fan of. And what's more, I said that I wanted to have him sing on a track that I'd made.

—The game's theme song, "True to Your Dreams."

M.Y. However, if we sent him a job offer through the usual channels, I thought it'd just get buried among all the other offers. So, right at that time Russell was

performing in Japan for the first time, and I went to his concert together with the game's producer and director...and waited for him to come out after the concert.

—Really!?

M.Y. We brought some flowers and a letter explaining who we were in at the reception...but I didn't think there was much chance of them actually making it to Russell himself. This was right before the concert was just about to start, after all. So I waited for him to come out afterwards, and when it was my turn to speak to him, I introduced myself in broken English, and then someone who looked like his manager rushed over and gave me a business card and said to contact them at that number. I was over the moon!

—That's great that you were able to meet him face-to-face.

M.Y. Yes, and he agreed to sing the theme song. If we'd gone through the usual channels, I'm sure it would have taken longer, and it might have never happened at all... When that happened I was so glad that I'd joined KONAMI. (Laughs)

The importance of a coherent theme

—Especially now, you really get the feeling that fans outside of Japan haven't forgotten about the series, and that they still love it. In North America, and in Europe... A lot of people love the

music, too.

M.Y. I think there's a lot of people who would potentially like to work on video game music, too. With Castlevania specifically, I think it would be good if people who love the series became involved. I think I've done my part now. (Laughs)

—There are still lots of projects we've asked you to work on, though...

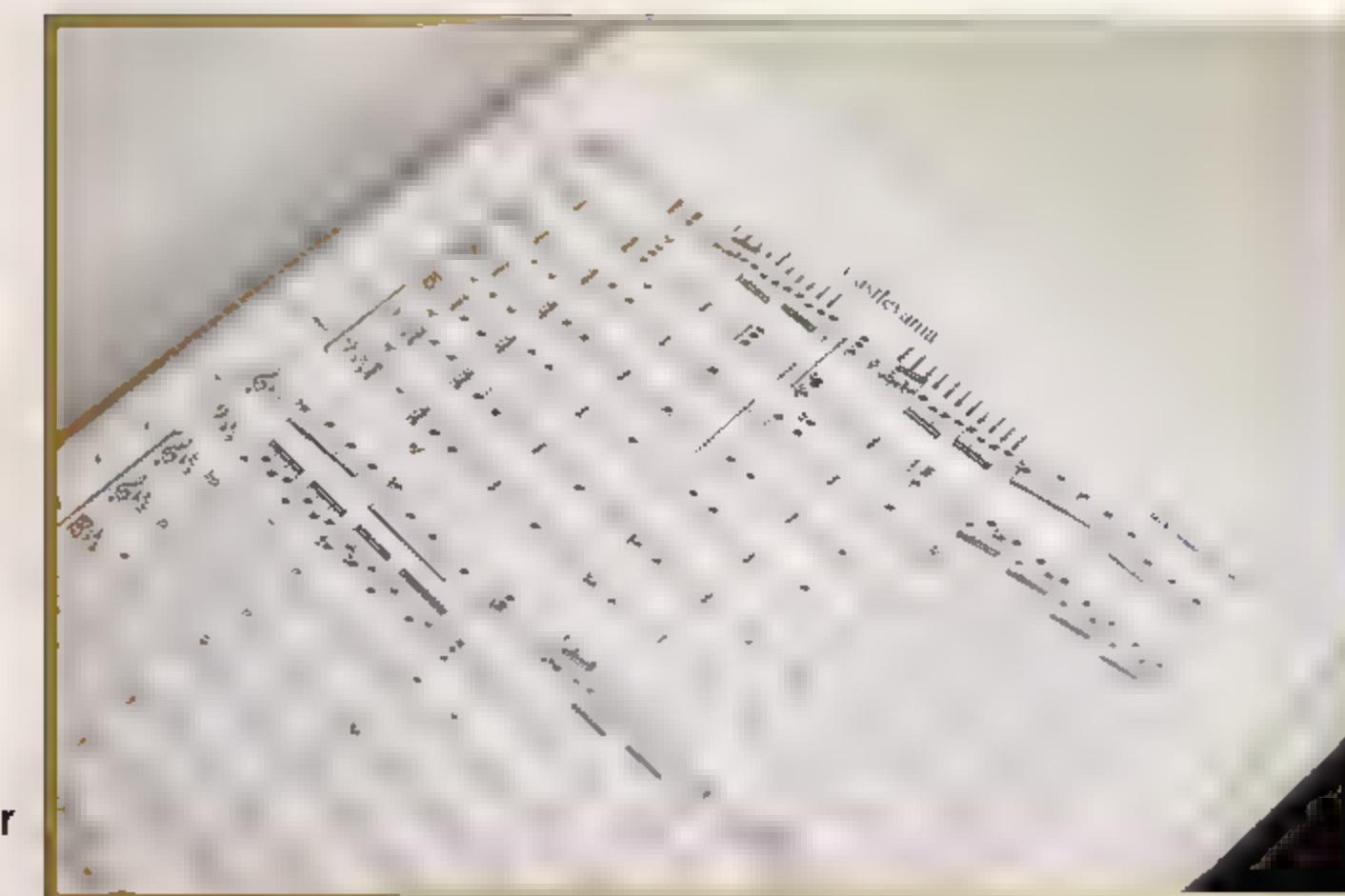
M.Y. Yes, thank you very much. Looking ahead, though. There are people who got into music because of Symphony of the Night, and Lament of Innocence—not just into the video game industry, but music in general... There are always a fair few fans like that at concerts overseas, and those sorts of events. It would be nice if people like that could become involved.

—While the hardware has changed, and so have the game system and the art style, I think the music in Castlevania is like the thing that links the different games in the series together. It's one of the core things that hasn't changed throughout the series.

M.Y. Yes, right.

—When I was supervising the animated series for Netflix, and we were presented with designs that had—for example—a larger than life, American comic-book style, I said that wasn't the Castlevania that the fans knew. I said that it should be animated using the style that Ayami Kojima created for Symphony of the Night as a base.

M.Y. Yeah...



►The score which Yamane used for concert performances.

—When I look at the questionnaires for new apps and other projects, the reaction is always that people like the music. As I said, I think it's the thing that hasn't changed.

The Castlevania Sound: Michiru Yamane's World

—Back when you joined KONAMI, what was your own musical orientation?

M.Y. My background was in classical and pop music, but one of my senior colleagues was replicating jazz tunes with PSG, using three or four channels, and I was able to watch that being done first-hand, and learn how to do it myself... I really learned a lot. I remember that Bach's music worked really well with PSG, too.

—I think the melodies in your music are very memorable.

M.Y. I think that stems from how incredibly limited you are when making PSG-based music. (Laughs) You really

needed to have a strong melody and bass line. It's like an artist who only draws with a pencil. Even if you don't have a huge range of art supplies to work with, you can still draw a picture...and the same goes for making music.

—If you lost all your memories, and then worked on Castlevania music again, I wonder what sort of music you'd come up with...

M.Y. Heh-heh...

—It's often said that your work has always been very polished, right from the beginning. Did you already have experience making music using computers?

M.Y. I'm from the synthesizer generation; I liked Kraftwerk, and YMO, and I played the electronic organ as well as the piano. When I graduated from college, I felt like I wanted to study music a little more—this was around '87, I guess—so I went on to do a master's. And there they had an electronic music lab.

—An electronic music lab...

M.Y. I would use a sequencer called an MC4 to make tracks, save them to floppy disks, and then play them back. Then when I joined KONAMI, they had the same sequencer. That was what I worked with.

—What are the key elements that are necessary when making music for a Castlevania game?

M.Y. Hmm... Well to start with there are the pipe-organ and bell sounds...and then the environmental sounds, like wind and water, and cave echoes, which are very important, too. I also put a lot of care into things like the timing of parts with no music, and sound effects—the little melodies that play, I mean. There were so many of them, so it was hard work.

—Although broadly speaking I suppose the series fits into the “dark fantasy” category, I think it’s a series that has really developed its own groove. I think there’s a clearly defined “Castlevania sound.”

M.Y. I think the main Castlevania theme, made using the Famicom’s three sound channels and noise channel, is a real masterpiece. Music and sound effects in video games are a very unique thing, because you listen to them—you’re made to listen to them—over and over again. So when I was making music, if something sounded grating, I would change it until I was happy with it. I wanted everything to sound nice to the ears.

—With Castlevania Anniversary Collection, people will be able to play

everything from the early titles—the roots of the series—to the first game that you worked on, the rare Sega Genesis title Castlevania Bloodlines. In terms of the audio, I really hope that people will enjoy listening to the various different arrangements. In particular, the overseas versions are numbered as part of the Castlevania series, so maybe that’ll make it easier to see how things changed as the series went on.

M.Y. Even with sound effects using the noise channel—explosion sounds, for example—I wanted them to sound good. Even if it was just the sound that played when you pick up a heart...

—Perhaps as a result of that, fans of the series have extremely high standards... I get the impression that they’ve got a real ear for that sort of thing.

The Castlevania series and fans internationally

M.Y. When I performed at the Games Convention in Leipzig, Germany in ’06 and ’07, I really got the feeling that people had a lot of respect for me. People were really moved by the performance, and in turn I was really moved by that. I received a message from someone in Mexico who started learning music because of Castlevania, and now they’re a music teacher... I really do think the power of music is incredible.

—It’s just such a completely different



► From a photoalbum of Yamane, it is a performance in Leipzig.



experience to what you normally do when you’re working. Going overseas and seeing the fans react first-hand really is an invaluable experience.

M.Y. Yes, that’s right.

—I’d like to take this opportunity to say that with this Anniversary Collection project we were motivated by the demand and reaction from fans everywhere—both in Japan and overseas. So thank you all very much.

M.Y. They are difficult games, though. You give up, like “This is so hard!”...then you try again, still infuriated, and you get that little bit further...then you’re like “This is so hard!” again... (Laughs)

—Yes, the early entries in the series are particularly difficult. I think there’s a certain enjoyment to be had in that, though, and that’s why the series has gone on for as long as it has. I hope people will try them out and get a taste of just how enjoyable a simple game can be. I want to continue to give the

fans what they want, and create projects that they’ll love, so I hope everyone really lets us know what they think about the Anniversary Collection.

Message to the fans

M.Y. I think the balance between the sinister and the divine is what gives the Castlevania series its charm. I’m honored to have been able to carry on from the wonderful music created by the people who came before me at KONAMI, and that all the games and music that I’ve worked on—even after leaving KONAMI—have been well-received. The people developing all these games put everything they had into them, and I hope that people will continue to enjoy them for many, many more years to come.

山根 三子

Special Castlevania Discussion 2

An interview with Adi Shankar about taking the long-running Castlevania franchise into the future with a new animated series.



The first season of the Castlevania animated series was released on Netflix in 2017 to critical acclaim. A second season was produced in 2018, and production of a third season is scheduled for 2019. Over 30 years on from the release of the first Castlevania game, this new animated series has proven a hit with existing Castlevania fans, and is also attracting new ones. We spoke via e-mail with Adi Shankar, one of the key figures in the production of the animated series, to find out what his vision was when making the show.

Adi Shankar —

Profile

Executive Producer of the Netflix original series Castlevania.
Born in Kolkata, India on January 8th, 1985. He has lived in Hong Kong, North America, and Singapore.

Adi Shankar and the Castlevania series

—Which games in the Castlevania series have you played?

I have played every Castlevania game. Even Kid Dracula, and even Castlevania Judgement.

—Which is your favorite out of all of them?

If you'd asked me this question back in late 2017, I would have said Symphony of the Night, because the "PlayStation" era was when I became a teenager and started to "come of age." However, over the past year I've started to enjoy the Soma Cruz (Castlevania Aria of Sorrow and Castlevania Dawn of Sorrow) games again. I love the Metroidvania*¹ genre.

—What are the key words that you think of when you hear "Simon Belmont?"

"Serious," "durable," and "child prodigy."

—And what do you think of as his signature colors?

Simon colors: blond, brown, tan.

—Do you have a favorite piece of music from the series?

I love "Bloody Tears."



*¹ **Metroidvania:** A portmanteau of "Metroid" and "Castlevania" that is used to refer to side-scrolling 2D platform games with exploration elements.

Vampires in general

—What do you think of as the weak points of vampires?

Physically, their heart and head. Vampires have a plethora of emotional problems that are too exhaustive to discuss here.

—Do you think vampire hunters are closer to humans or to vampires?

Depends on the vampire hunter. Some vampire hunters are actually vampires themselves, or in the case of Blade^{*2}, half-vampire.

^{*2} **Blade:** The protagonist of the Marvel Comics series of the same name. His real name is Eric Brooks. His mother was attacked by a vampire while pregnant, and as a result he was born with vampire powers, which he uses to fight as a vampire hunter. As well as the live-action movie series, a Japanese animated TV series aired in 2011.

Sources of inspiration for the animated series

—Which games did you refer to in particular when creating the animated series?

All of them. They share a sensibility of spirit and lore. Even the games that are “non-canon” are all parallel universes in the same multiverse.

—Is there anything in the animated series that pays respect to the original games, or that was put in as an homage to them?

Yes. The entire show is an homage to the original games, with a dash of Symphony of the Night. Our show was made by fans of the lore for fans of the games and anime.

Aside from Castlevania, our references were Ninja Scroll^{*3}, Vampire Hunter D^{*4}, and Captain Harlock^{*5}. Growing up in Hong Kong, I was obsessed with that style, look, tone, and vibe. Sam Deats, our director, shared that love, and that’s why we hit it off almost immediately.

^{*3} **Ninja Scroll:** A Japanese animated film directed by Yoshiaki Kawajiri and released in 1993. It tells the story of mercenary ninja Jubei Kibagami and his battle against a mysterious ninja group known as the Eight Devils of Kimon.

—What do you think is the attraction of the whip as a weapon, and did you have any difficulty conveying whip action scenes in the animated series?

The main character’s whip is symbolic of the Castlevania series, but in real life whips are not cool. In a world where one can alter physics, they are awesome--especially when the whips can destroy walls.

—What do you think is the main charm of the Castlevania world and its characters?

What’s awesome about the Castlevania game series is that it’s European mythology, through the lens of Japanese culture, using the global language of gaming. It became insanely popular in America and around the world. Making the production of our Castlevania series a truly global show pays respect and homage to each of the components of the source material.

I hope that the legacy of our show is that it inspires a whole generation of storytellers who will protect these sacred gaming titles and hand them down to

^{*4} **Vampire Hunter D:** A series of novels by Hideyuki Kikuchi. Set in the year 12090 in a world ruled by Nobles (vampires), it tells the story of a dhampir (half-vampire and half-human) known as Vampire Hunter D and his battle against the Nobles. It was turned into an OVA in 1985, and an animated feature film in 2000.

the next generation to tell these stories even better. Gaming is the first truly global culture. We have to protect it. Gaming’s iconography is our mythology.

^{*5} **Captain Harlock:** A comic written by Leiji Matsumoto. Set in the year 2977, it tells of the battle between space pirate Captain Harlock and a race of alien invaders called the Mazone. An animated TV series aired in Japan from 1978 to 1979, and animated feature films were also released in 1982 (Arcadia of My Youth) and 2013 (Harlock: Space Pirate).

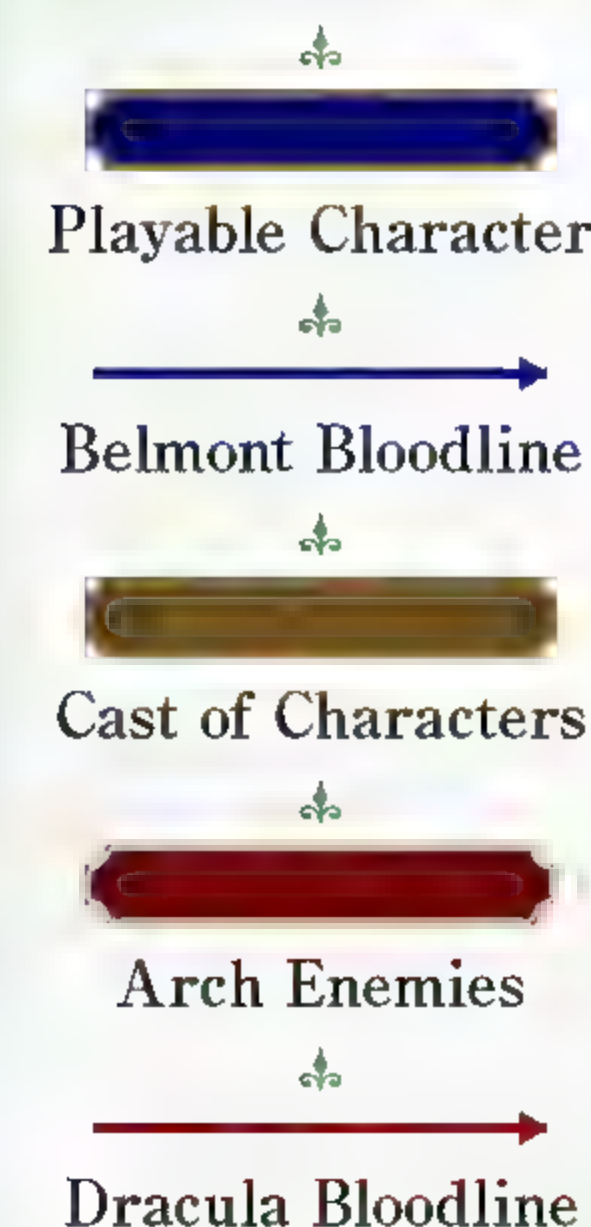
The History of Castlevania

Chronology

The history of the series is rife with fateful showdowns between members of the Belmont clan and their mortal enemy Dracula. Let's take a look back at their intertwined past.

Castlevania Timeline

The 8 Castlevania series titles from this collection have been arranged chronologically in the order they transpire. Setting the stories in these time periods gives them even greater depth.



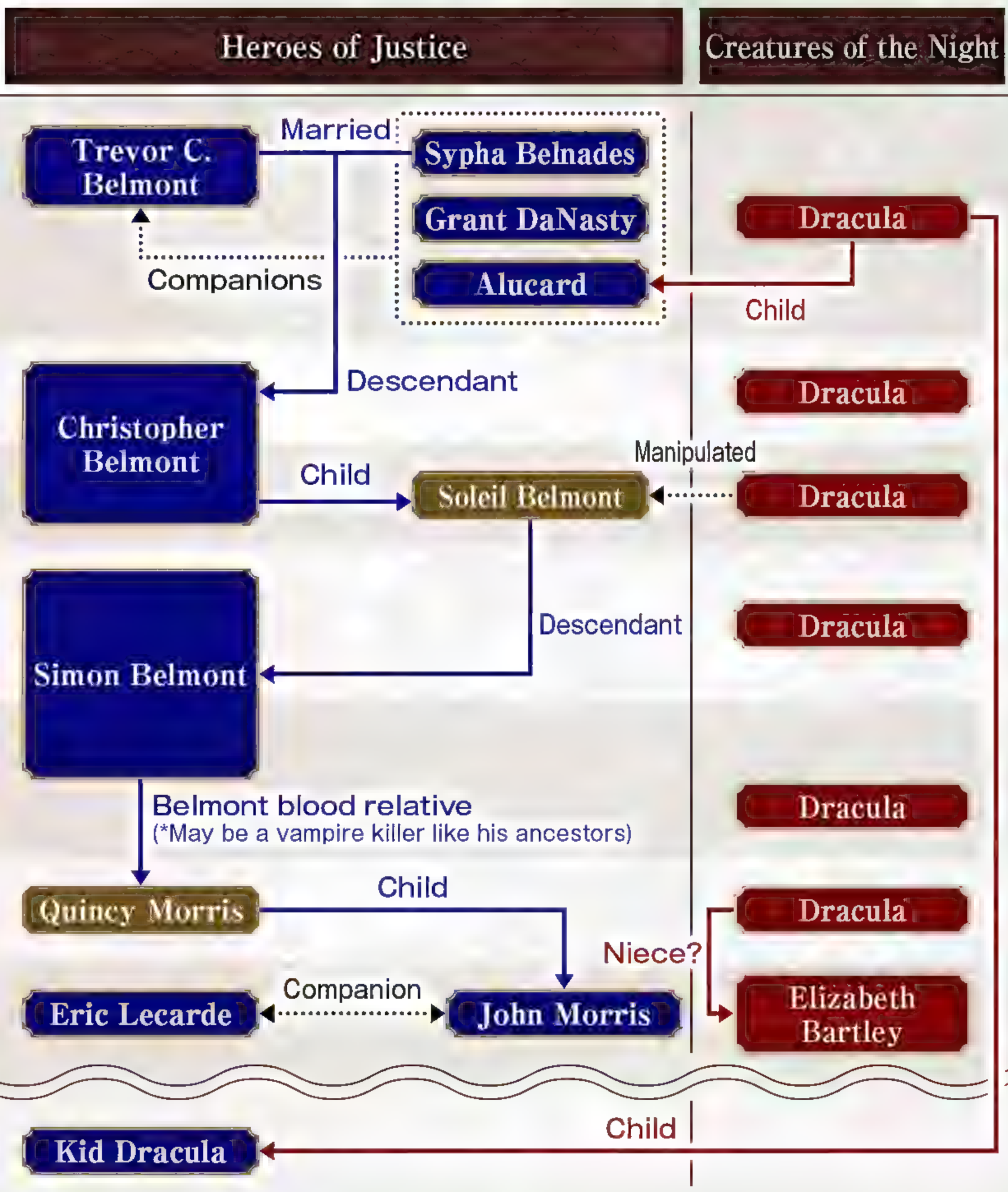
Year	Game Title
1476	Castlevania III Dracula's Curse Nintendo Entertainment System
1576	Castlevania The Adventure Game Boy
1591	Castlevania II Belmont's Revenge Game Boy
1691	Castlevania Nintendo Entertainment System
1691	Super Castlevania IV Super Nintendo Entertainment System
1698	Castlevania II Simon's Quest Nintendo Entertainment System
1897	Events mentioned in the manual for Castlevania Bloodlines which have never been depicted in-game.
1917	Castlevania Bloodlines Sega Genesis / Mega Drive
10,000 years later?	Kid Dracula Family Computer *Spin-off storyline

Mystery 1 Eric's Past

The weapon Eric wields is named the Alucard Spear. Could it be somehow connected with the Alucard of past titles?

Mystery 2 Who is Kid Dracula??

Kid Dracula has been asleep for 10,000 years yet somehow his game seems to take place in modern times. He and Alucard couldn't be the same person...could they?



◀ The History of Castlevania ▶ House Belmont

Members of the Belmont clan are the protagonist in many of the titles in the Castlevania series. There are a number of secrets surrounding this family to uncover.

Discussion 1 Who are the Belmonts?

The Belmonts are known as the most powerful and renowned vampire hunters within the world of Castlevania. Every generation they produce an exceptional hero to face off against Dracula each time he rises from the shadows.

By the events of Castlevania III Dracula's Curse, the Belmont clan had been shunned by society for their near superhuman combat ability. By that point a countless number of vampire hunters had already given their

lives trying in vain to defeat Dracula and end his reign of terror.

It was at this time that Trevor C. Belmont managed to save the world from evil and forever vindicate the Belmont clan as heroes in the eyes of the people. Detailed investigations into the exploits of the Belmont family after the middle ages are of much interest. In Castlevania Bloodlines, a branch of the Belmont family known as the Morris clan carry on the legacy of hunting down evil, now in a modern setting.



◀ The Belmont family finally received recognition thanks to Trevor from Castlevania III Dracula's Curse.

KEY WORD Vampire Hunter

Humans who have the ability to fight on equal footing with monsters are known as vampire hunters. This title applies to Sypha from Castlevania III Dracula's Curse as well others who are not members of the Belmont clan.

Discussion 2 The Secret of the Legendary Belmont Whip

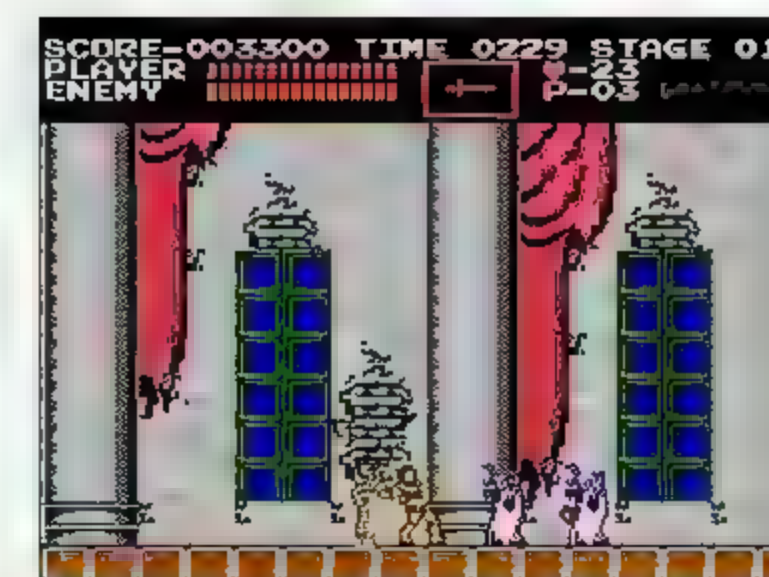
Having a superior bloodline is not the only explanation for the Belmont's great strength. The whip passed down from generation to generation should also be taken into account. Known as Vampire Killer, it is a weapon of wondrous power.

This establishes the importance of the whip within the storyline of Castlevania, but its indelible influence on the game mechanics themselves cannot be ignored. In the first Castlevania, there was a bit of a windup when attacking with the whip. In other words, there was a slight delay between button input and the actual execution of the attack. Players also had to keep in mind that Simon would be immobile for a while after making an attack.

Surprisingly, this limitation was warmly welcomed by most players. These notable controls fostered a gaming environment recklessly mashing the attack button was not necessarily a good idea. Players instead had to accurately time each attack in order to progress through most areas.

It can be agonizing at first for players to master the whip mechanics, but once they get the hang of it they realize how fun it is to defeat enemies with their hard fought skills. It provides not only thrilling gameplay but also satisfaction as they see themselves improve.

The Belmont family whip and the control mechanics that came with it would be seen again in subsequent installments in the series. It may be that Vampire Killer is to thank for the series being a fan favorite for so long.



◀ The player character freezing momentarily when using the whip has been a control mechanic since the first game in the series.

KEY WORD Vampire Killer

Vampire Killer is the name of the legendary whip used by the Belmonts. According to the story told in the "PS2" version of Castlevania Lament of Innocence, it is believed to have been created in 1094 and passed down within the Belmont clan ever since.

◀ The History of Castlevania ▶

Dracula

These creatures born from darkness have a charm all their own. Take a closer look at the enemy characters that bring excitement to the series.

Discussion 1 Dracula's Monstrous Minions as a Series Staple

Among the baddies who serve Dracula, there are a number of faithful minions who appear any number of times throughout the series. Though their names and other aspects may slightly differ depending on the game they appear in, their attack patterns are mostly the same.

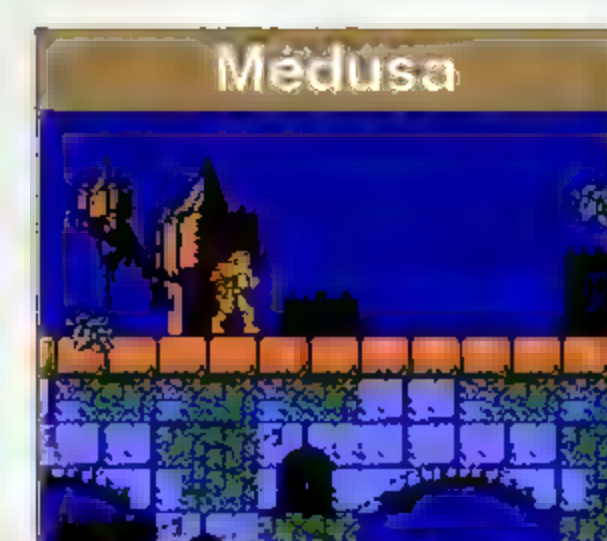
Below you will find some of the infamous enemies that have been around since Castlevania (NES). Fans will likely feel a twinge of terror when seeing these again.

With the same enemies appearing across several titles, longtime fans will know their characteristics by heart. Newcomers however tend to tense up the first time they face the formidable Death since they haven't yet learned his movement patterns.

In these situations it takes a lot of experience to truly sense the threat, but it is the kind of excitement players yearn for. The more they play, the greater the game's allure.

Typical Monsters Seen Throughout the Series(*Monster names and characteristics are taken from Castlevania (NES))

Name	Movement and attack patterns	Name	Movement and attack patterns
Medusa (Minor monster)	- Appears one after another in specific areas - Flies toward the player character in a wide, meandering pattern	Mummy Men (Boss)	- Wanders aimlessly across the floor - Hurls bandages at the player
Bone Pillar (Minor monster)	- Does not move - Spews flames from its mouth at certain intervals	Grim Reaper (Boss)	- Flies around in an irregular pattern - Conjures scythes in the air and hurls them at the player character



Discussion 2 The Dark Lord Count Dracula, Mortal Enemy of the Belmont Clan

For most titles in this series, the reigning boss is the dark lord Count Dracula, a vampire cloaked in a black cape. In Castlevania III Dracula's Curse, he is known by his historical name Vlad the Impaler (Vlad Tepes).

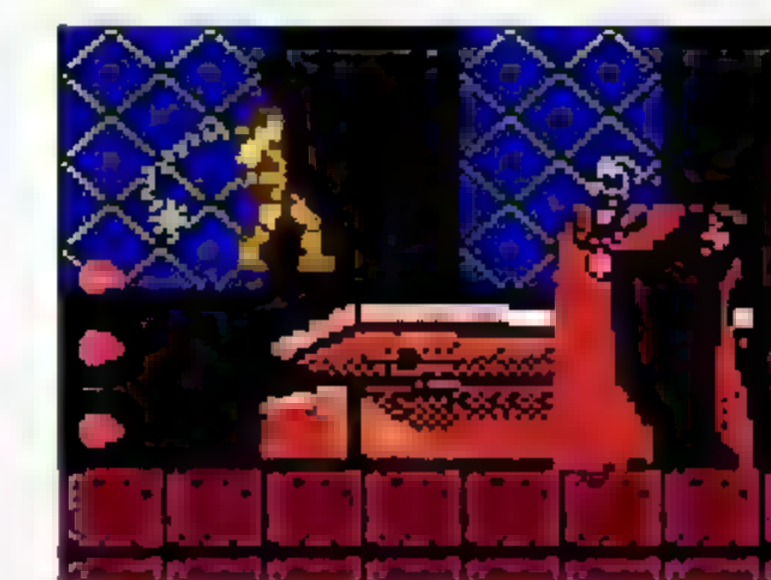
Dracula from Castlevania is based not only on the famous fictional character from books and movies but also the real world historical figure that inspired it. In Castlevania he plays the role of the dark lord who commands countless monsters and possesses terrible yet irresistible power.

In the manual of the Super Castlevania IV, there is a legend that claims the dark lord returns every hundred years when the world's power wanes and the prayers of those with wicked hearts call for him. But it gradually becomes clear that this is just a folktale and the hundred-year cycle is not at all accurate.

Nevertheless, no one can deny that he has been resurrected

countless times, leading to fateful showdowns with members of the Belmont clan. This recurring drama is one of the reasons why fans are so crazy about the series.

Players were startled when they confronted Dracula in Castlevania (NES) and saw the beauty of the gameplay design in terms of the attack pattern as well as the vampire's overwhelming strength. The impression left on players is proof of how powerful the game designs' creativity was. Subsequent installments of the series also have numerous famous showdowns that put a new spin on this attack pattern. This battle will, no doubt, go on.



▲The attack in which flames spew from Dracula's cape became a staple of subsequent games in the series.

Dracula's basic attack pattern as seen in Castlevania (NES)

Attack phase	Attack patterns, etc.
Phase 1	- Repeatedly vanishes and reappears elsewhere at random - Shoots flames from his cape - Only vulnerable to attacks to the head
Phase 2	- Moves while jumping - Spits flames from his mouth - Only vulnerable to attacks to the head

What the Writer Loves About the Series

The Great Castlevania

Take a look back at the gameplay characteristics of the original Castlevania. These relatable instances would be seen again in later titles.

Topic 1 Things Any Vampire Hunter Can Relate With

I You were sent flying into the abyss

In Castlevania, there lurks a threat greater than all the monsters in the castle. When Simon comes in contact with a monster or boss, or gets hit by one of their attacks his health gauge is lowered and he gets thrown back in the opposite direction. If he gets thrown into a hole, he goes plunging headfirst into darkness. There is no coming back from this and a loss of life is unavoidable. When on a perilous path, players must pay close attention to each and every attack, even from weaker enemies. This element prevents them from charging forward recklessly and gives the game its unique thrill.



◀ Stage 05 from Castlevania (NES). Simply coming in contact with an enemy on a path this dangerous will cost the player a life.

II Fatal Missteps

Back in the day, fans of the game knew that a stairway leading down might prove fatal. Accurate button inputs would get them safely down, but carelessly descending would inevitably lead to the player losing a life. This should not necessarily be seen as a sadistic ploy by the developers. Rather, it is part of the game design there to remind you that ever-looming death can be avoided through using the right controls.



◀ Block 4-0B from Castlevania III Dracula's Curse. If the player heads straight down the stairway to the right...



◀ The player stumbles on the stairs and plunges straight down.

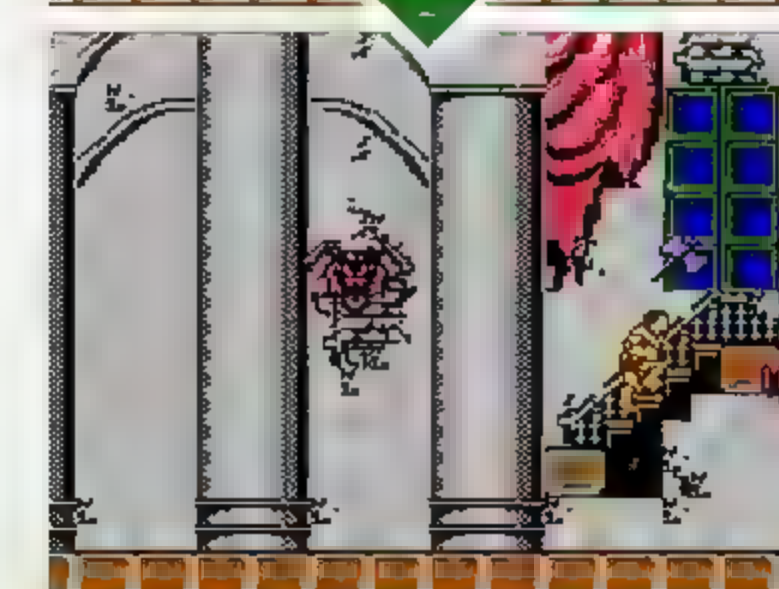
III "I Didn't Mean to do That!!"

The beauty in 1980's concept game design can be seen in their controls. Back then, there were only a few buttons available, which meant that the game system had to accurately judge the player's intent when the same control was used for different purposes. Much research was done on system designs that could adapt to the player character's actions on the spot.

However, they were sometimes so smart, they ended up doing stupid things, resulting in not too uncommon misinterpreted inputs like those shown in the images below. Despite this, gameplay was able to continue without stressing out the player. It should also be noted that some of the better players were able to complete the game without running into any trouble.



◀ Stage 03 from Castlevania (NES) When you try to use a sub-weapon against the boss from the spot in the image...



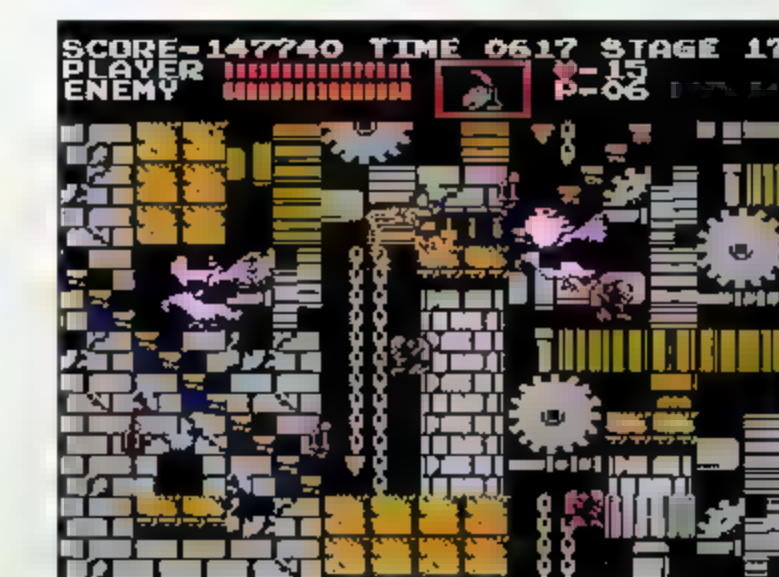
◀ A dangerous situation unfolds in which Simon instead decides to start climbing the stairs and turn his back to the boss!

IV Setbacks and Self Improvement

I truly believe that games are at their most enjoyable when their gameplay forces you to backtrack when you die. In Castlevania (NES) dying meant being sent back to a specific spot. This mechanic was popular in actions games back in the day. But I'm sure there are many who would find it annoying.

However, I think it's a good idea to retry an area you couldn't get through after you are sent back. To fully appreciate the depth of this series, you have to play difficult parts over and over until you understand the joy of strategic thinking.

After trying the same area many times, players will suddenly have an "Aha!" moment. That's when they can start toying with their enemies that used to kill them every time! That is the best thing about the series!



◀ Amazing gameplay that makes you really feel like you're improving. That might be the best thing about the series.

What the Writer Loves About the Series

The Great Castlevania

These sub-weapons are some of the most recognizable elements of the series. Take a closer look at their effects to determine which is the most powerful of all.

Topic 2 Which sub-weapon is the most powerful?

No vampire hunter can live without his trusty whip and other sub-weapons. In Castlevania (NES), there are five sub-weapons, namely the dagger, axe, cross (boomerang), holy water (fire bomb), and watch, which are detailed below.

There are other special sub-weapons, such as the boomerang from Castlevania Bloodlines, but in most games, the item lineup and their basic performance is the same as in the original Castlevania. The actions of each one is quite distinctive, such as the axe, which is handy for attacking difficult to reach enemies over your head, and the watch, which can control time." If you had to choose the most



◀ From Castlevania (NES). A Cross (Boomerang) Triple Shot can even pulverize a powerful boss.

powerful of all from the entire series, which would it be? Many fans would pick the cross. This sub-weapon delivers high damage, has a wide area of effect, and its unique path allows it to strike multiple times with a single throw. And some titles allow two or three to be thrown at a time, resulting in an amazing amount of damage.

Main Effects of Sub-weapons

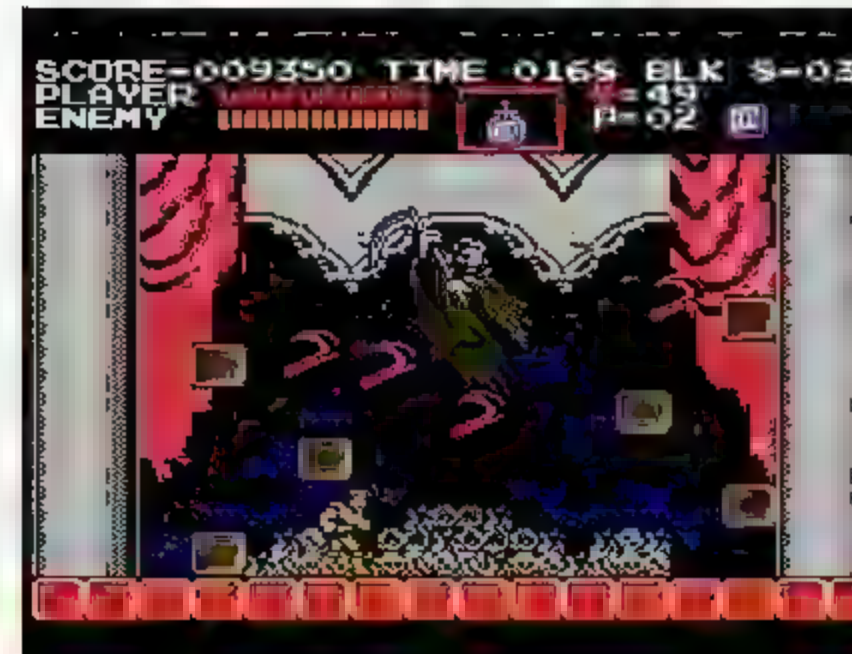
Dagger	Flies straight ahead. Lacks penetrating power and does little damage. Requires one heart per use.
Axe	Traces an arc overhead as it flies. Requires one heart per use.
Cross(Boomerang)	Flies straight ahead until reaching a certain distance, whereupon it returns. Requires one heart per use.
Holy Water(Fire Bomb)	Creates a damaging pillar of flame when it strikes the floor or other surfaces. Requires one heart per use.
Watch	Allows enemies to be frozen in time for a short while. Requires five hearts per use.

*These details apply only to Castlevania (NES)

Important points about Holy Water (Fire Bomb)

- Bursts into flames when it comes in contact with a surface.
- Enemies touched by the flames take continuous damage.
- Enemies touched by the flames become immobile.

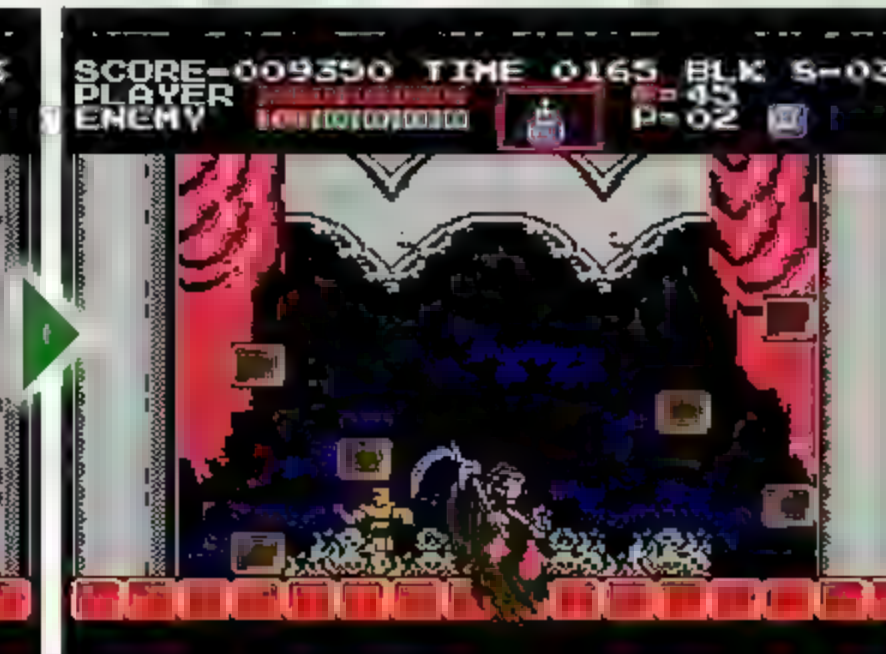
*These details apply only to Castlevania (NES)



Main Effects and Rules of the Double Shot and Triple Shot Items

- The Double Shot item lets the player use two of the same sub-weapons in quick succession, putting both on the screen at the same time!
- The Triple Shot item lets the player use three of the same sub-weapons in quick succession, putting all three on the screen at the same time!
- Appears after the player destroys a certain number of candles.
- Appears after the player has destroyed a total of ten enemies and candles with a sub-weapon, and then destroys more candles.

*These details apply only to Castlevania (NES)



◀ Block 8-03 in Castlevania III Dracula's Curse where you battle Death, a formidable foe. Here he is defeated by using holy water at the exact right time to make him immobile.

However, some hardcore fans will probably claim that holy water is the most powerful sub-weapon of all. Let's explore its potential in Castlevania (NES) to see if this is true. Including attacks with the whip, enemies that are damaged cannot move for a certain amount of time.

Although holy water has a short range, it produces a flaming pillar that can deliver continuous damage. And with the Double Shot and Triple Shot items in Castlevania (NES), it's surprising how versatile it can be. Once you know this, it is not impossible to create three flaming pillars at a time.

By creating flaming pillars with Triple Shot holy water, any boss who comes in contact with the

flames will be virtually held in place. The block 4 boss Frankenstein is famous for being a formidable foe, but with this strategy, he can be easily defeated.

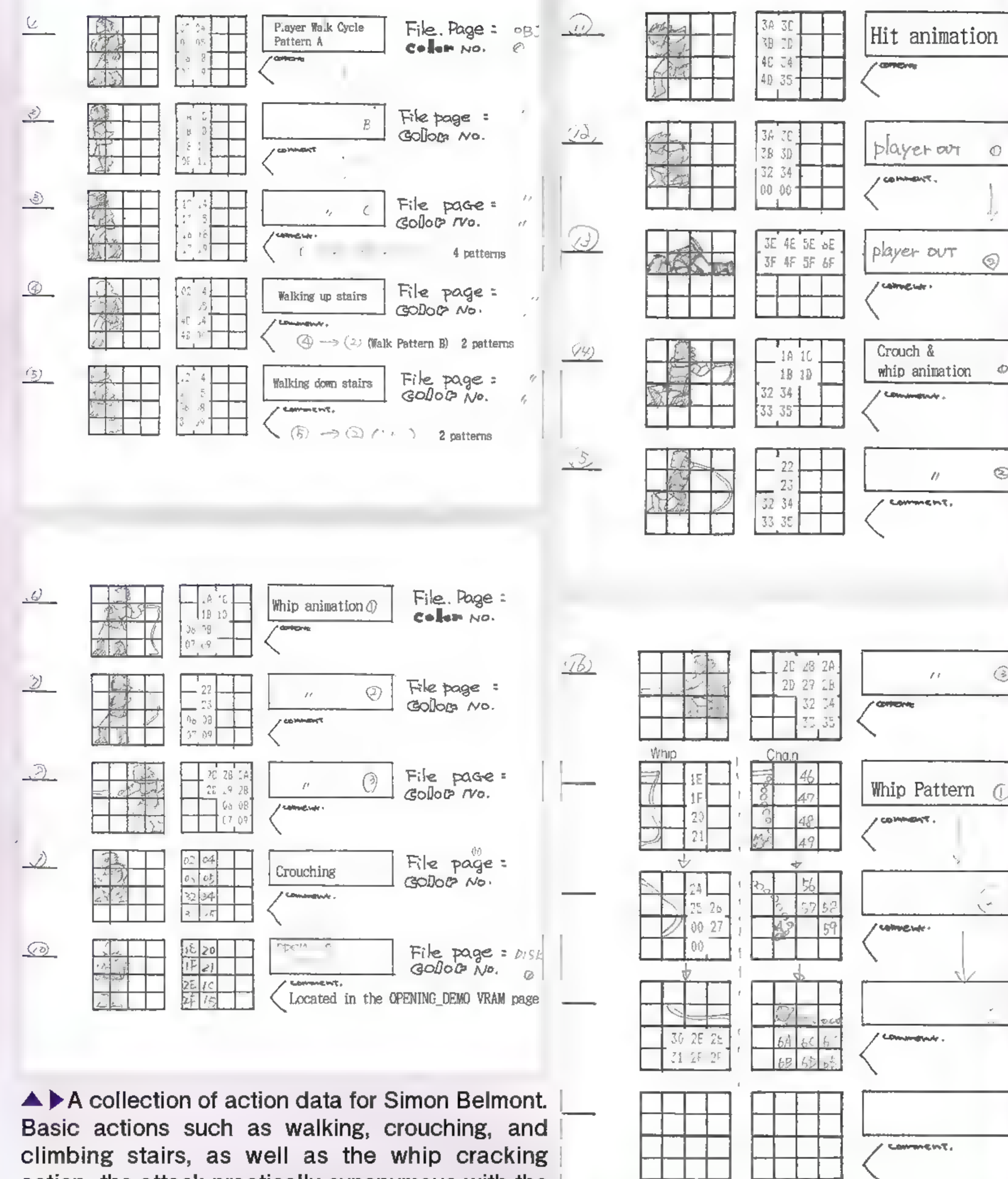
This becomes much less useful in later titles, but nearly the same idea works in Castlevania III Dracula's Curse. The block 8 boss Death (first form) is one of the most difficult enemies in the series, but it is possible to stop him from moving as seen in the images above.

It takes a fairly advance technique to actually pull it off. But that is exactly why it is the stuff of legends among fans of the series. It is one more reason holy water is considered by many to be the ultimate sub-weapon.

This section contains valuable documentation from the development of various games such as game design documents and rough sketches.

Note: The information provided here is from the development stage of the various games and may be different from the final product.

The original game design documents and the notes in the spec sheets have been localized in English.



▲▶ A collection of action data for Simon Belmont. Basic actions such as walking, crouching, and climbing stairs, as well as the whip cracking action—the attack practically synonymous with the series—are depicted here.

○ Player

a) Player character

His name is Peter Dante, Vampire Killer and grandson of Christopher Dante



He's a whip master

b) How to control the character

Jump vertically  Left diagonal jump  Right diagonal jump 
Move left  Move right 
Crouch  Crouch  Crouch 

c) How to use the whip / power up

whip----- A + joystick
power-up--- B + joystick



Whip can be lashed in three directions based on the direction the character is facing

← ⊕ Horizontal



↘ ⊕ Diagonal down



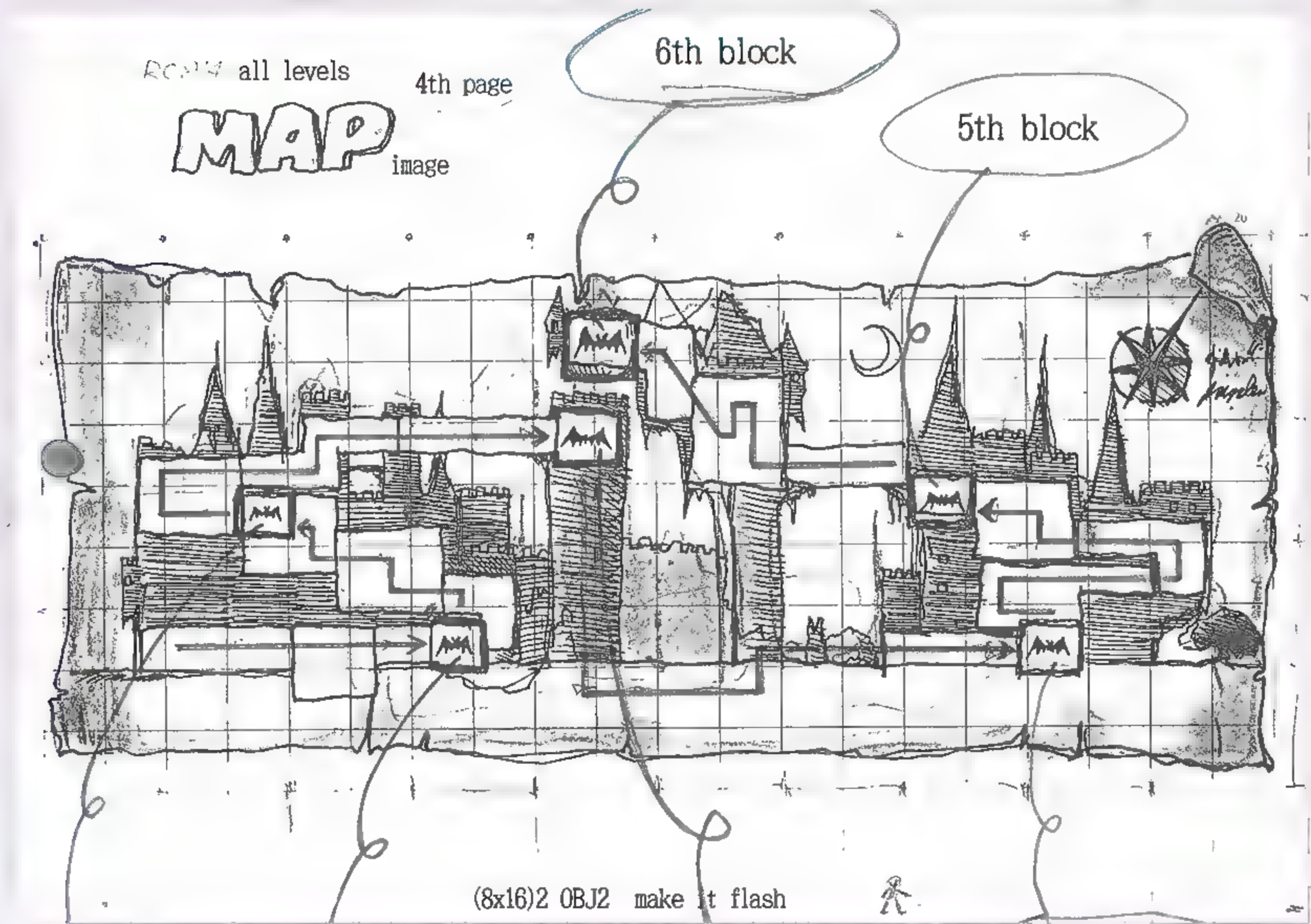
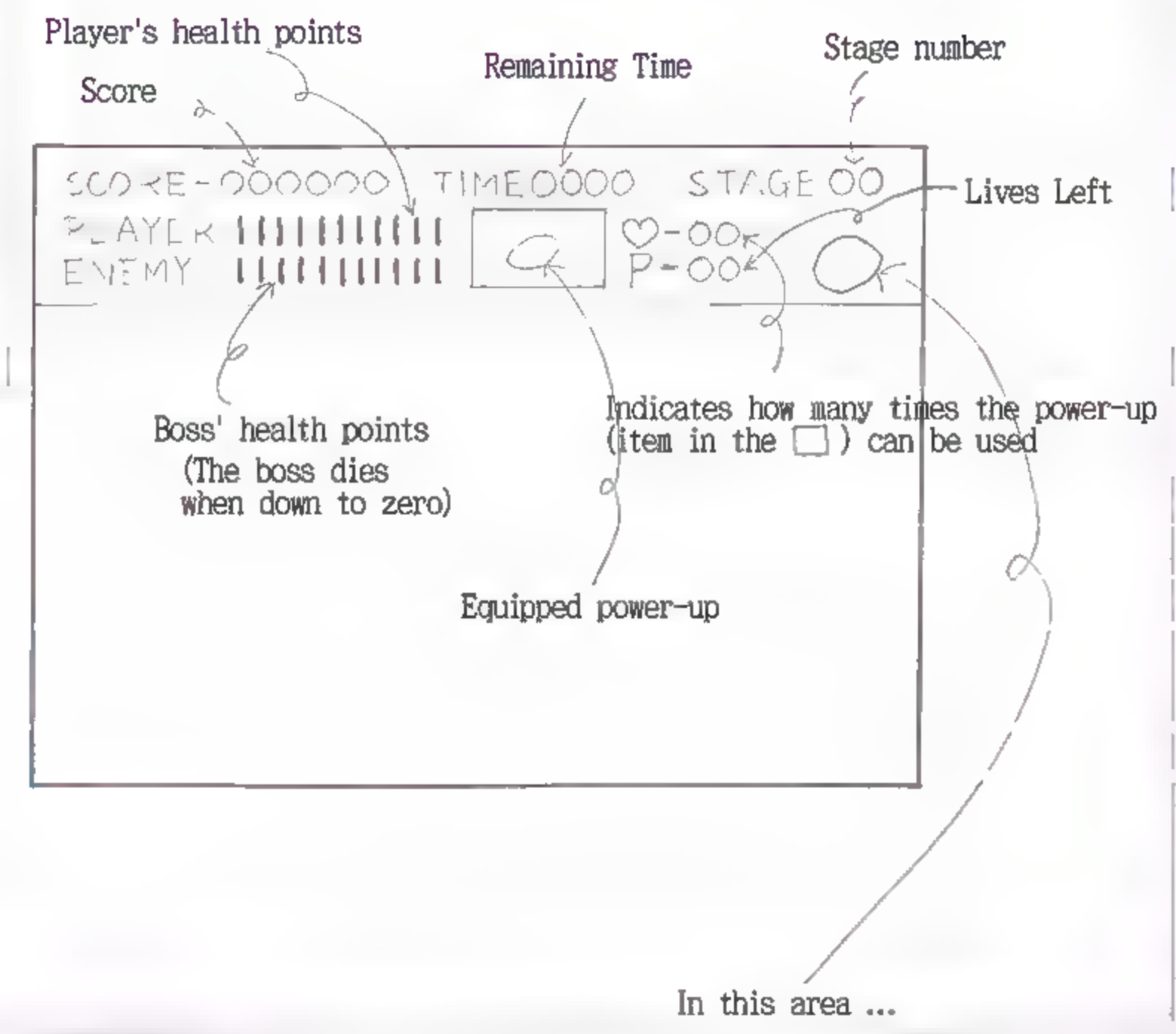
↗ ⊕ Diagonal up

▲ Player character design from early in development. The original player character was planned to be named Peter Dante rather than Simon Belmont. Also, at that time, whip attacks were made in three directions: straight ahead, angled up, and angled down. However, ultimately angled whip attacks were not adopted into the series until five years later when the SNES installment released in 1991.

○ In-game Screen Layout
Time in Stage 1
1-1 00000000 1-1 00000000



▶▶ The screen layout as it was planned early on can be seen above. The image below shows the revised layout. The information that had been divided between the top and bottom of the screen was all placed at the top of the screen.

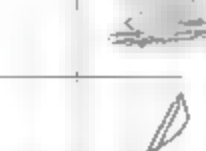


▶ A rough image of the illustrated map representing the connections between stages. An illustration based on the rough image was included in the manual. It was also used as a computer graphic in a cutscene between stages within the game.

⇒ List of Power-Ups

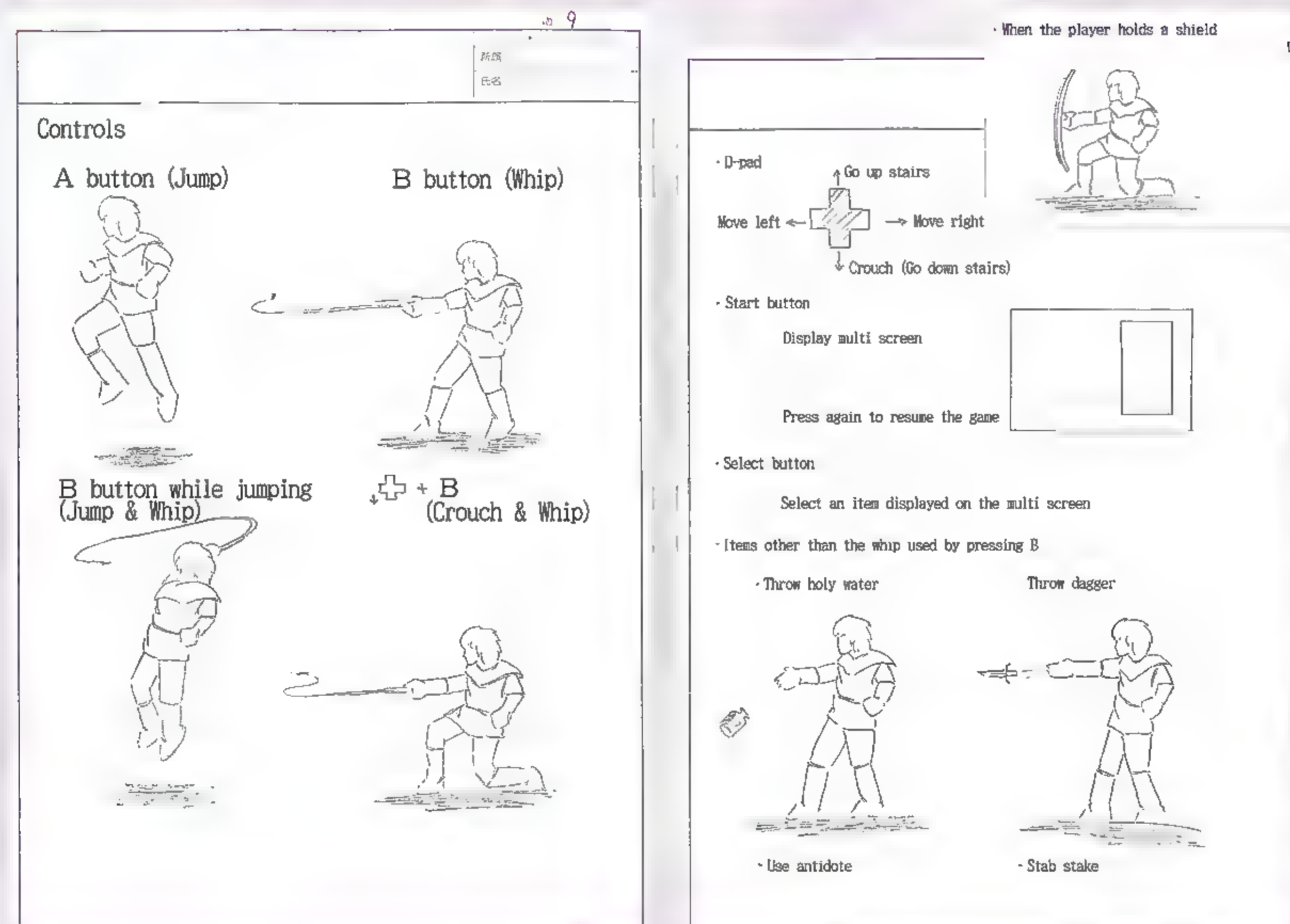
Name	Object	Location	Effect	Additional Info
Speed Up		Enemy	Increases PC's speed and reactivity	
Cross (Large)		Stage	Flies like a boomerang. effective against bosses, better not waste them on basic enemies	Very powerful therefore rare item
Cross (Small)		Stage	Brandish it to destroy all enemies on screen. Doesn't work on bosses	
Pow food		Enemy	Increases the Energy Meter.	
Bonus		Stage	Adds points	
Garlic		Stage	Keeps enemies away	Limited time
Pistol loaded with silver bullets		Stage	Can kill a werewolf with a single shot. (not really effective against other enemies)	Designed to contain a few rounds so that the player has to carefully aim before shooting
Stake		Stage	To be used against Count Dracula	Dracula can't be defeated without it
Invisibility Potion		Enemy	Creates a barrier. Touching enemies won't harm the player character.	Limited time

◀ Sub-weapons that were planned early on. Some of these made it into the release version, but many of them, including garlic, wooden stakes, and a gun with silver bullets, did not make the cut.

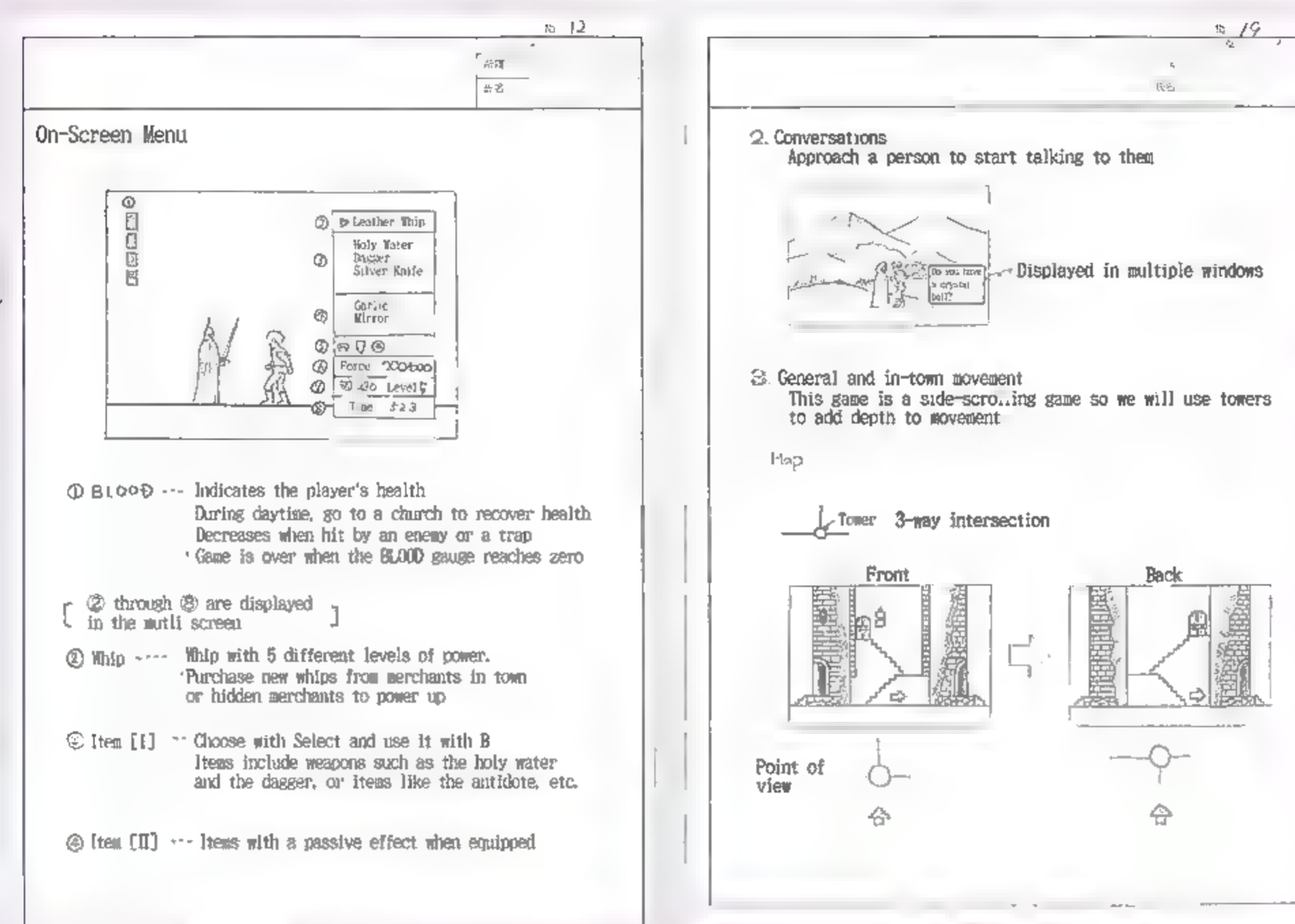
Name	Object	Location	Effect	Additional Info
Transformation			Transforms instantly into a werewolf for a few seconds. During that time the whip is more powerful.	
Guardian Spirit (bird)		Stage	Press B to send the guardian spirit flying across the screen and attack enemies. Then it will return to the player.	Limited number of uses
Longer Whip		Stage	Whip is longer, making it harder for the player to get hit	
Pocket Watch		Enemy	Adds time to the game timer (or stops it for a period of time)	
Bible		Stage	P becomes invincible	
Excalibur		Stage	Brandish it to illuminate the whole screen and destroy all enemies. Also effective against bosses	
Source of Life		Boss	A Source of Life will appear after defeating a boss. Grabbing hit will restore all health.	

Other ideas for power-ups

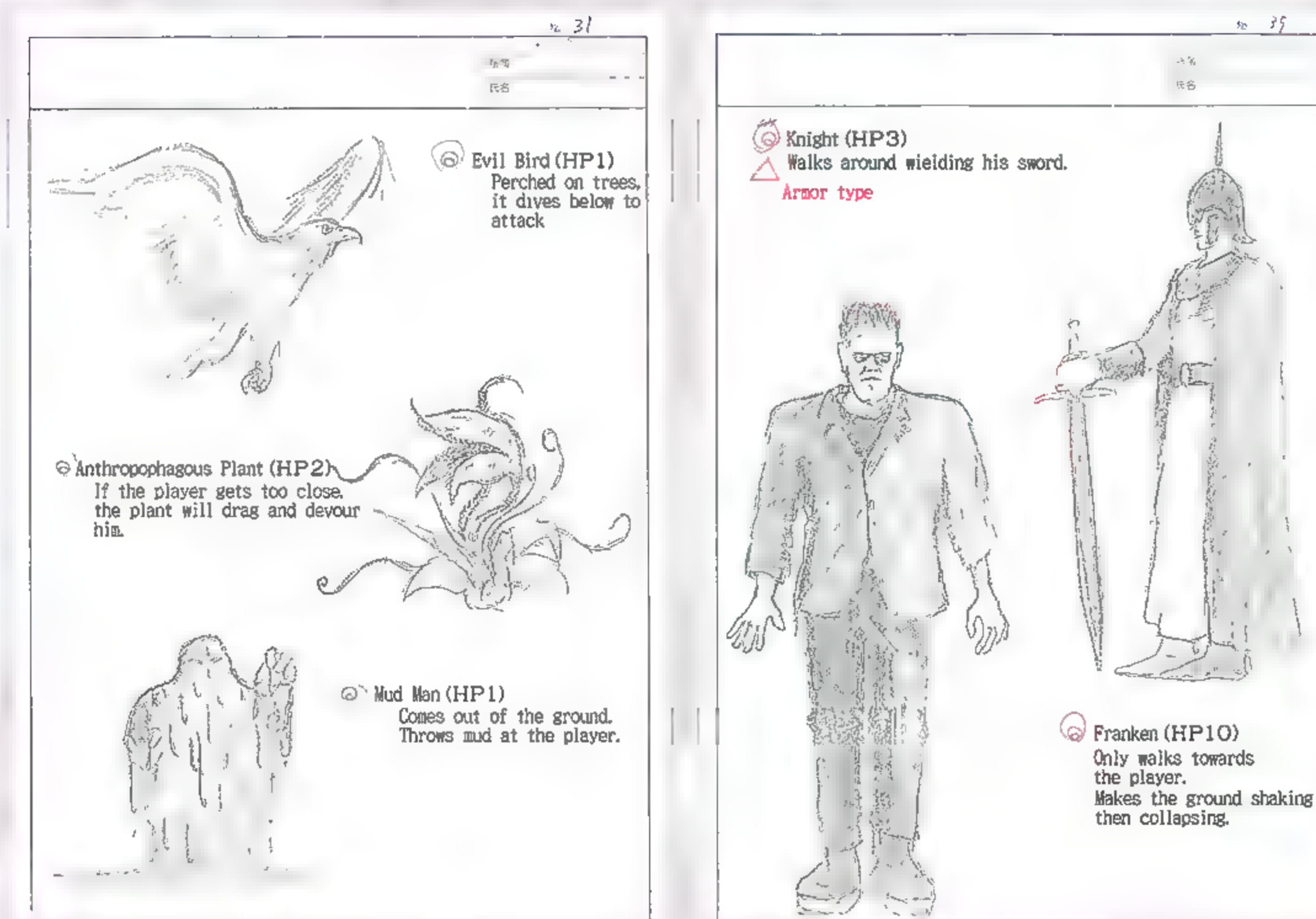
◀ More sub-weapons that were planned early on. Many were novel ideas, such as a guardian spirit (bird) that provides support and an item that transforms the player character into a werewolf.



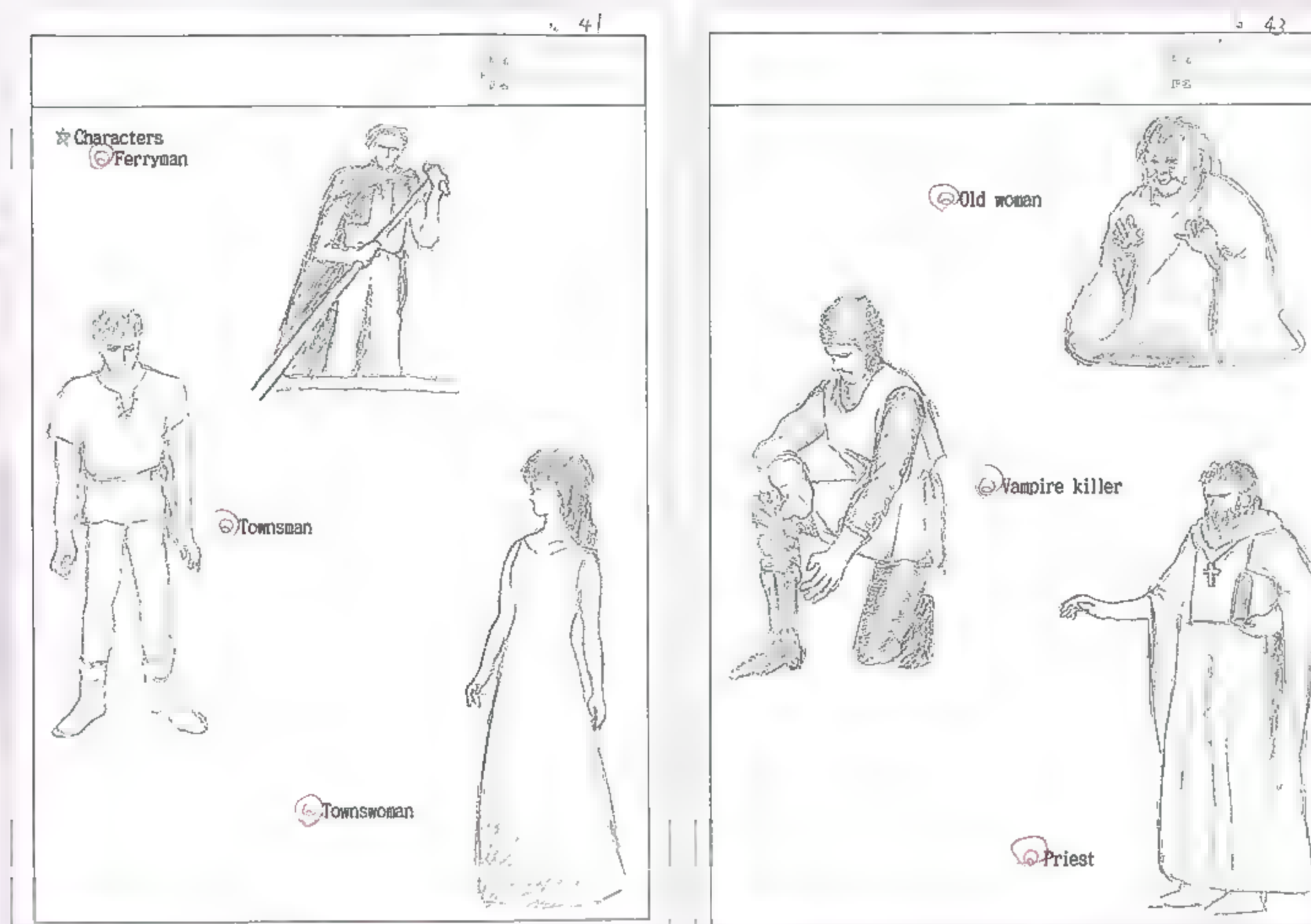
▲An early game design document with Simon's actions and button assignments. Early plans called for the same actions as the previous title, but changes were made to make the game more like an RPG, such as adding an item selection window. At this stage, the game also planned to include a shield, an item that had appeared in the MSX2 version of Castlevania, which was released a year before this title (1986).



◀ A page detailing new elements to the series such as an item selection window and how to talk to townspeople as well as how to move between maps.



▲ Rough sketches of monsters. With the playable area expanded into outdoor areas, this title had a greater variety of enemy characters compared to the previous game. There are instructions to give the knight on the top right heavier armor.



▲This game design document includes design images for humans in addition to monsters. A character resembling the ferryman on the top of the left image also appeared in subsequent titles in the series.

Traps & Gimmicks

Hidden stairs



Secret rooms



Moving floor



Collapsing bridge



Wind Gust (depends on time)



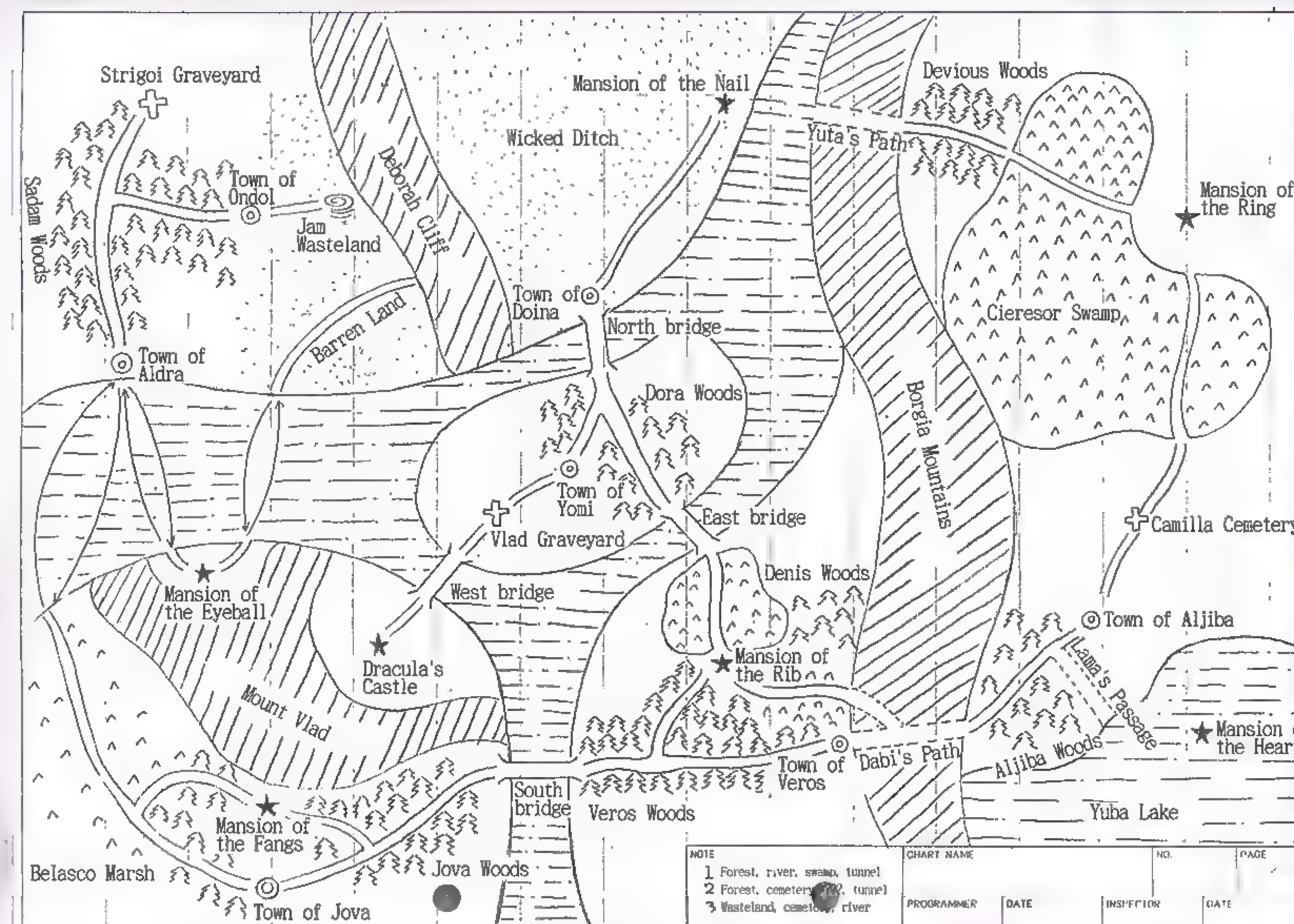
Tornado



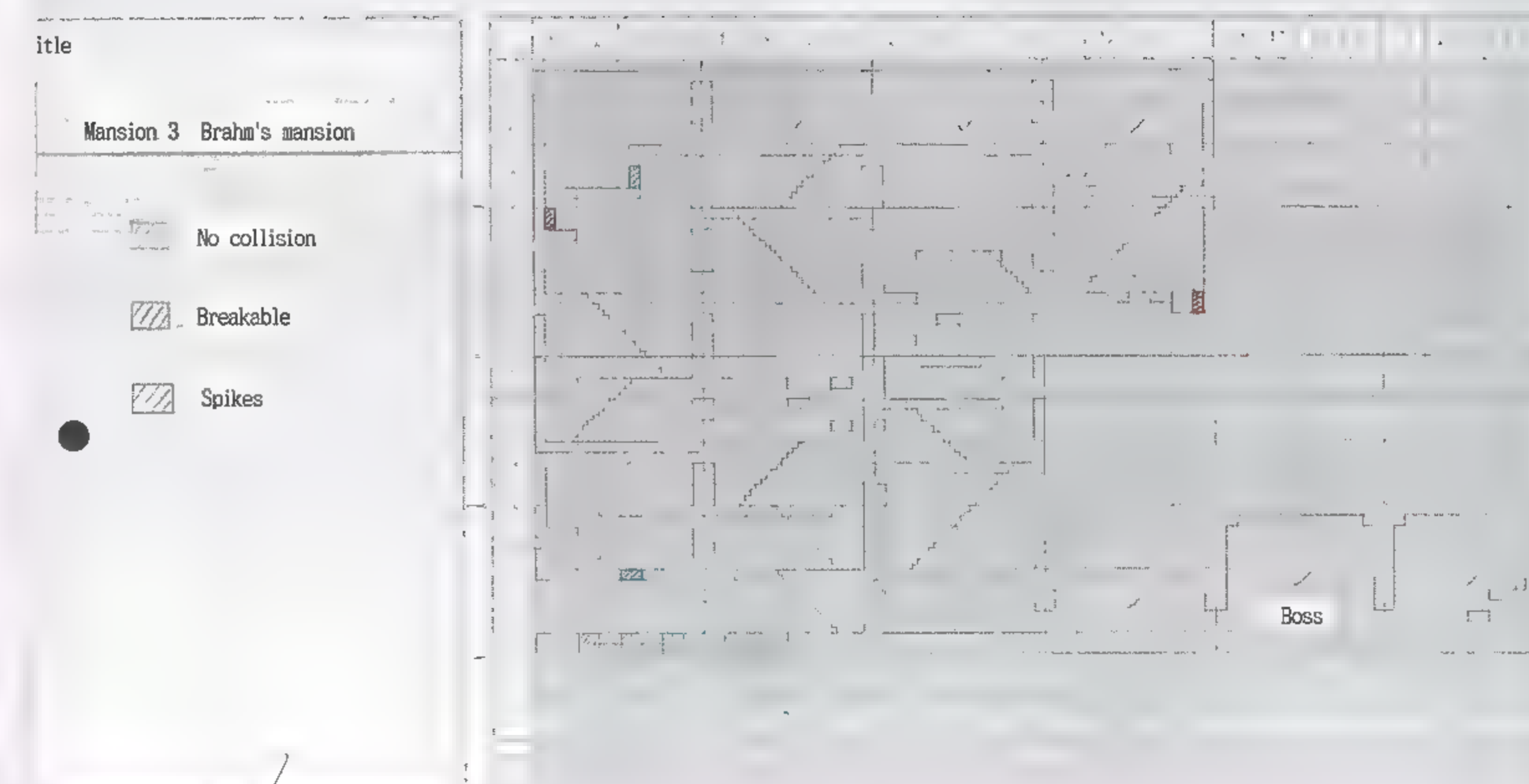
▲ A page of ideas for traps and hazards. In addition to indoor elements such as a hidden stairway and a secret room, there were also outdoor elements such as a collapsing bridge, strong winds, and tornadoes. And to go along with the use of the time of day as a game mechanic, plans were made to have the wind kick up at certain times.



▲ Rough images of game stages. The outskirts of town are shown at the top and the swamp on the bottom.



▲ A bird's-eye view of the setting of this game: Transylvania. This was the basis for the illustration used in the game manual. The place names, town names, and their location in relation to each other were already decided at this time.



▲ Most game maps in the 1980s to the 1990s were drawn on graph paper. This is the innermost depths of Brahms' Mansion (Dim's Mansion) where Death awaits.

Player Character Details (2)

Details on each character

Trevor C. Belmont

The ancestor of Simon Belmont, known as the hero in the original Castlevania. Makes a living as a vampire hunter. Being an ancestor of Simon, he has the same abilities and weapons. When he heard his hometown of Wallachia was in turmoil he returned from a far away land to try and solve the crisis.

Abilities

Basic controls: Move right or left, Stairs, Jump, Basic attack

Offensive sub-weapon: Axe, Dagger, Holy water

Special sub-weapon: Whip, 3 levels of strength

Movement speed: Normal

Damage resistance: Normal

Jump ability: Normal

No button input while jumping

Other: Thrown in an arc, Thrown horizontally and returns like boomerang, Thrown straight horizontally, Thrown in an arc and explodes when hitting the floor, Watch, Stops time, Invisibility (Player becomes transparent), Defeat all, Kills all enemies in the screen, When multi-shot items are obtained, offensive sub-weapons can be fired two or three times in a row, Basically the same way it was in the original Castlevania.

Player Character Details (3)

Details on each character

Sypha Belnades

She has been captured by a Cyclops, the last boss in the forest block. She is a vampire hunter like Trevor. She is a holy staff for basic attacks. Has the same movement speed and jump ability as Trevor. Her equipment is weaker so she takes more damage compared to Trevor. Offensive sub-weapons include long range weapons such as Fire, Blizzard, lightning bolt, etc. She is a character that requires using long range attacks to use at her full potential.

Abilities

Basic controls: Move right or left, Stairs, Basic attack

Offensive sub-weapon: Fire, Blizzard, lightning bolt

Special sub-weapon: None

Movement speed: Normal

Damage resistance: Low (1/2 than Trevor)

Jump ability: Normal

No button input while jumping

Other: Thrown flame horizontally (8 GHA length), Frozen enemies can be used as platforms, Frozen enemies will be broken when beaten with the staff, Frozen enemies will then out after a certain time, Lightning rounds in three directions, Lightning rounds will home in on enemies for a certain time, then continue off screen.

Player Character Details (4)

Details on each character

Grant Danasty

Located at the top of the Clock Tower. The final boss of the game. Count Dracula has transformed him into a boss. Once he is defeated the magic will be broken and he will join forces with the player. With his wall frame he has quick movement speed and high jumping skill. Grant is unique in that he can cling to walls and ceilings to progress. He can also ride on top of some enemies. He can use axes and daggers. He works best when taking the time to avoid enemies as much as possible, and taking alternate routes that Trevor can't.

Abilities

Basic controls: Move right or left, Stairs, Jump, Basic attack

Offensive sub-weapon: Axe, Dagger

Special sub-weapon: None

Movement speed: Fast (1.2 times higher than Trevor)

Damage resistance: Normal (Grant's unique)

Jump ability: High

Button input possible during jumps

Other: Jumps have 2 levels of strength, Press and holding in the direction of a wall or ceiling will allow him to cling to it, Press in the direction of the wall to cling to it, Then, press diagonally to go in that direction, Grant can move onto the ceiling after clinging to the top of a wall.

Player Character Details (5)

Details on each character

Alucard (Adrian Fahrenheit Tepes)

Met in an underground passage. At first he stood in Trevor's way, but it seems like he is actually looking for strong companions to help him defeat Dracula. His basic attack is a powerful three-way projectile (bat form). His special ability lets him transform into a bat and fly freely. However, while in bat form he cannot attack and he will revert to his original form if he is hit by an enemy. The difference between his special characteristics when attacking or moving are clearly defined.

Abilities

Basic controls: Move right or left, Stairs, Jump, Basic attack

Offensive sub-weapon: None

Special sub-weapon: None

Movement speed: Normal

Damage resistance: Normal

Jump ability: Normal

No button input while jumping

Other: Controls in 8 directions, No jump attack, Three-way shot, No power-ups, Three-way shot, No power-ups, If heart runs out, or if he takes damage while being a bat, he falls to the ground and reverts to his original form.

▲ Character design documents for the four player characters of Castlevania III Dracula's Curse. The unique elements of each character were already decided at this stage. At the top left is Trevor C. Belmont, who was designed to be controlled in a similar manner to Simon. At the top right is Sypha Belnades, who had powerful attack magic. At the bottom left is Grant DaNasty, who had the maneuverability to take alternate paths. At the bottom right is Adrian Fahrenheit Tepes (Alucard), who could transform into a bat.

Details on each character

Spider

Stage: Forest

Attacks: Spits web towards the player

Movements: Descends towards the ground, leaving a thread behind it.

Mushroom bomb

Stage: Forest

Attacks: Stays in one spot, and when the player approaches it explodes, releasing spores. When attacked by the player it explodes, releasing spores.

Movements: Stays grounded, Floats in the air

Flying skeleton

Stage: Forest

Attacks: Contact

Movements: Irregular up-down movement

Toothy slime

Stage: Forest

Attacks: Bites player and sucks out their health

Movements: Walks and jumps towards the player

Details on each character

Slime

Stage: Underground Passage

Attacks: Turns into a sphere and dash towards the player, Hops around to hit the player

Movements: Sticks to a wall or ceiling, and falls like a droplet

Lava Beast

Stage: Underground Passage

Attacks: Leaves a burning path behind as it walks.

Movements: Walks towards a player

White Dragon

Stage: Sunken City

Attacks: Spits fireballs

Movements: Attacks with its long twisting neck

Skeleton

Stage: Sunken City

Attacks: Throws bones

Movements: Runs away when the player approaches, but draws nearer when the player is going the other direction

▲ In addition to the usual fan-favorite baddies, this title added a slew of new minions. A design document for them is shown above. It includes their names, stages in which they appear, attack methods, and modes of movement.

Bosses

Skull Knight

Size: 48 x 24 pixels

Stage: Graveyard

Attacks: Attacks with a sword and shield, Tackles

Movements: Walking, Jumping

Grant

Size: 32 x 32 pixels

Stage: Clock Tower

Attacks: Jumps up high and lands on the player, Throws dagger and axe

Movements: Crawling up walls, Jumping

Cyclops

Size: 48 x 32 pixels

Stage: Forest

Attacks: Sashes his hammer

Movements: Jumping, Walking

Other: The player can stand on his hammer

Details on each character

Twin Head Dragon (Double Dragon)

Size: 64 x 18 pixels

Stage: Aqueduct

Attacks: Stretches out its neck to be on level with the player and spits out a beam of fire.

Movements: Goes in and out of water, Adjust the riding so that the two do not appear at the same time.

Other: Grant can ride on top of their heads

Vampire Bat

Size: 32 x 48 dots

Stage: Swamp

Attacks: Colliding with the player

Movements: Flying

Other: Splits into two smaller bats when attacked by the player, It will continue to divide if attacked again. Can divide into up to 8 bats.

Alucard

Size: 48 x 24 pixels (Normal form), 24 x 24 pixels (Bat form)

Stage: Underground Passage

Attacks: Launches fire balls in 3 directions, Contact

Movements: Walking, Jumping, Flying while transformed into a bat

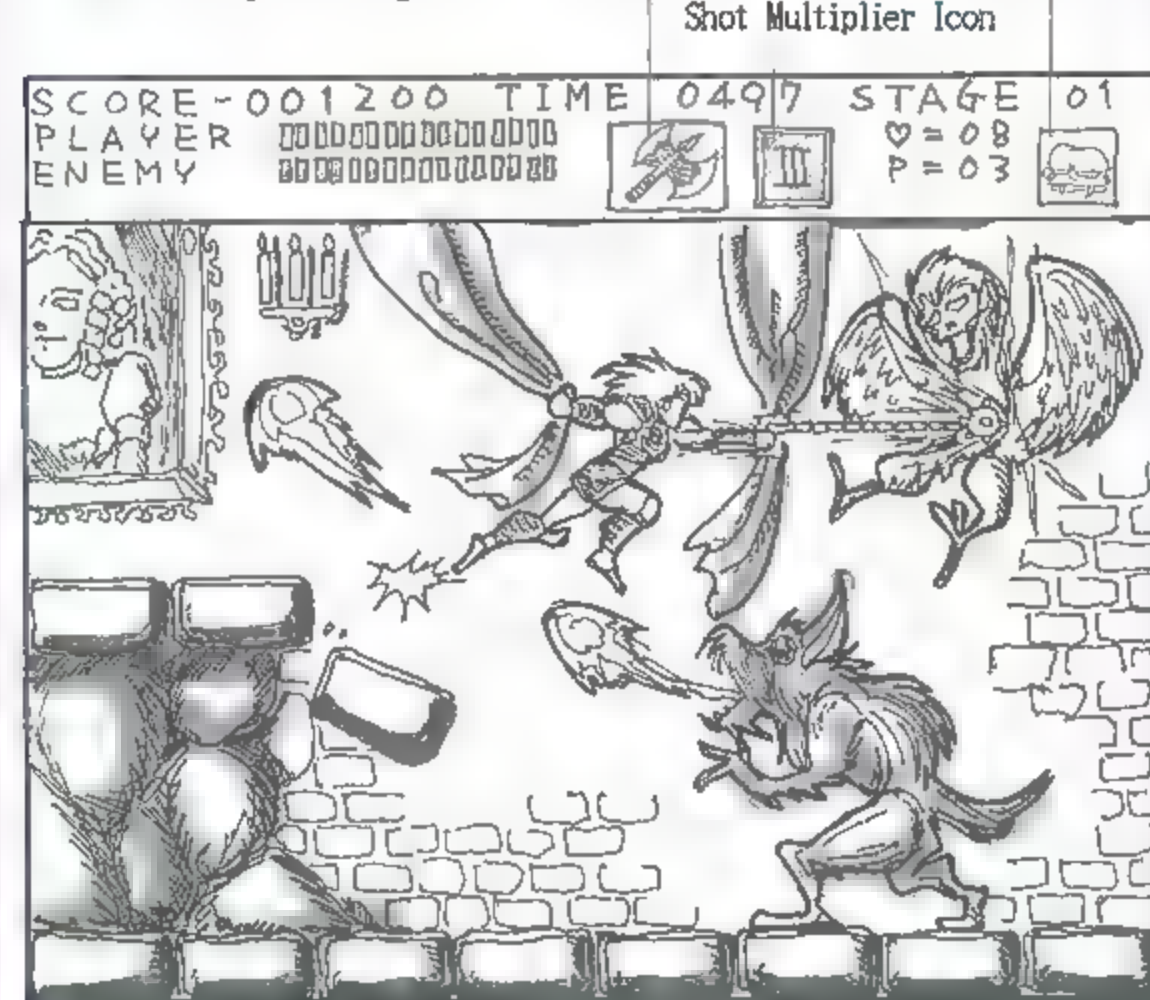
▲ Since this title was developed for a 3-megabit ROM cartridge rather than the double-sided 896 kilobit disk system, there were far more stages and bosses than in the previous games.

⑤ In-game screen concept

Score, Player's Health Meter, Time, Remaining Hearts, Remaining Lives and Current Stage, etc. will be displayed like in the previous game.

Item currently equipped

Character that can be switched to during play



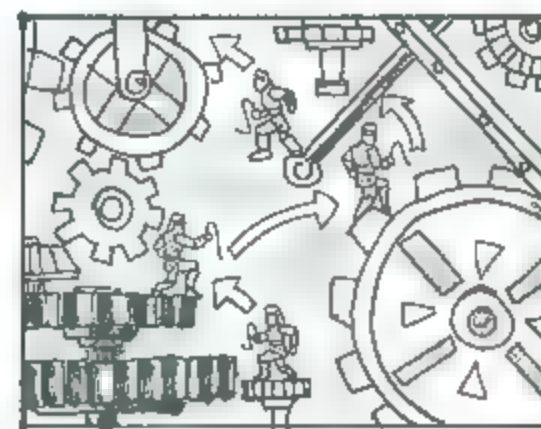
▲ Ideas for screen layouts and animations in the early design stage. Animations using effects such as rain, lightning, and wind, varied jumps using gear wheels, and attacks performed with a collapsing floor are shown here.

⑥ Game ideas

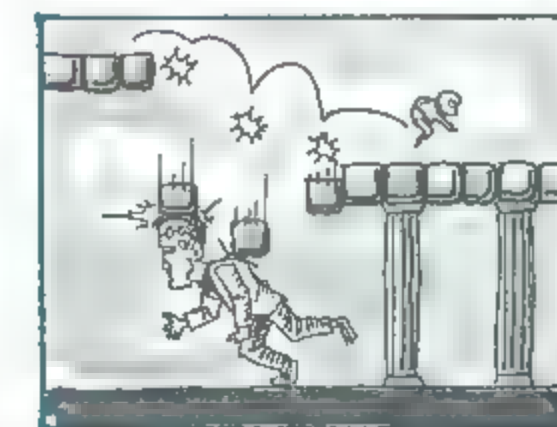


Weather effects such as rain, lightnings, and wind. Will affect gameplay.

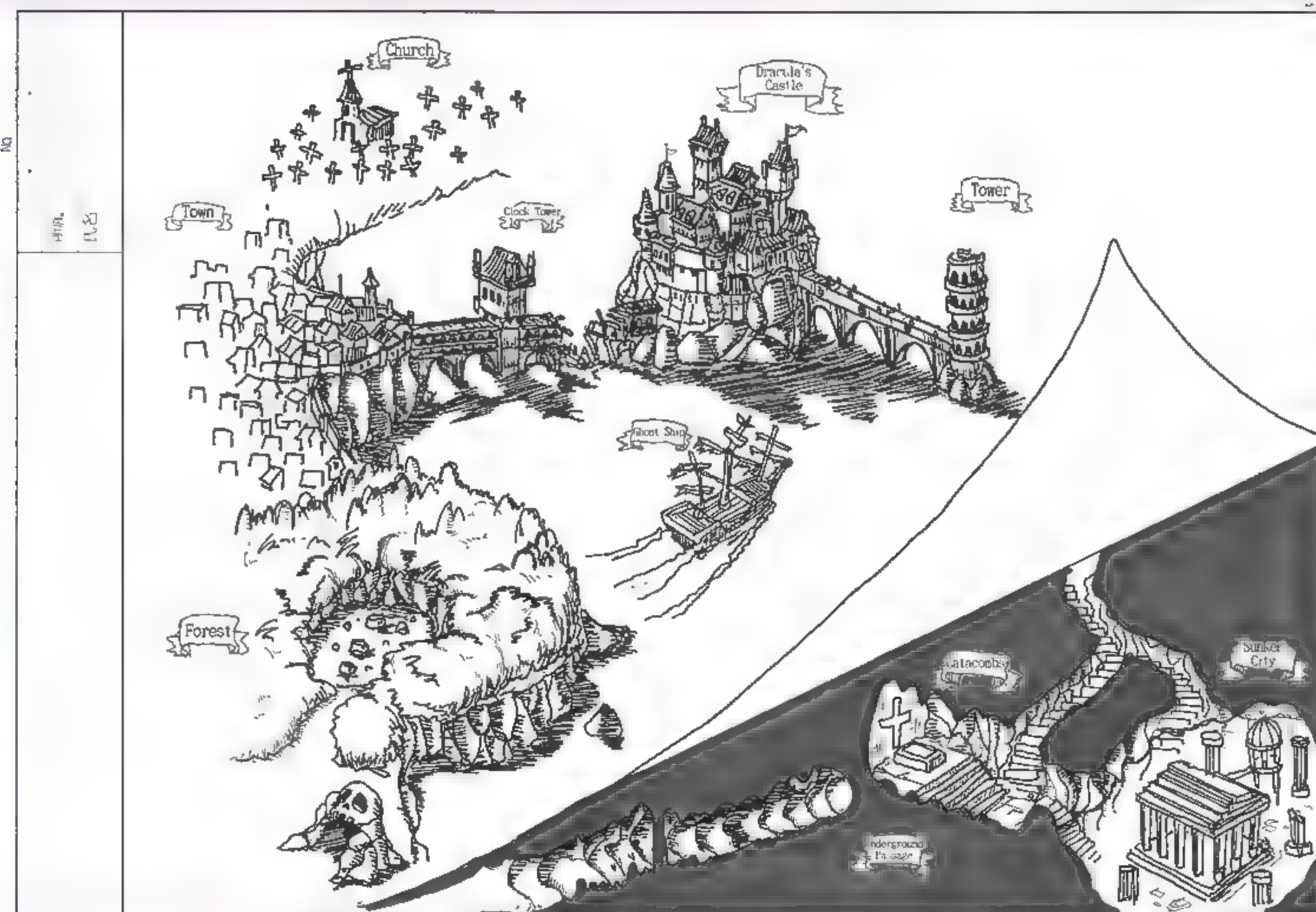
▶ You have to correctly time your jumps on spinning cogwheels.



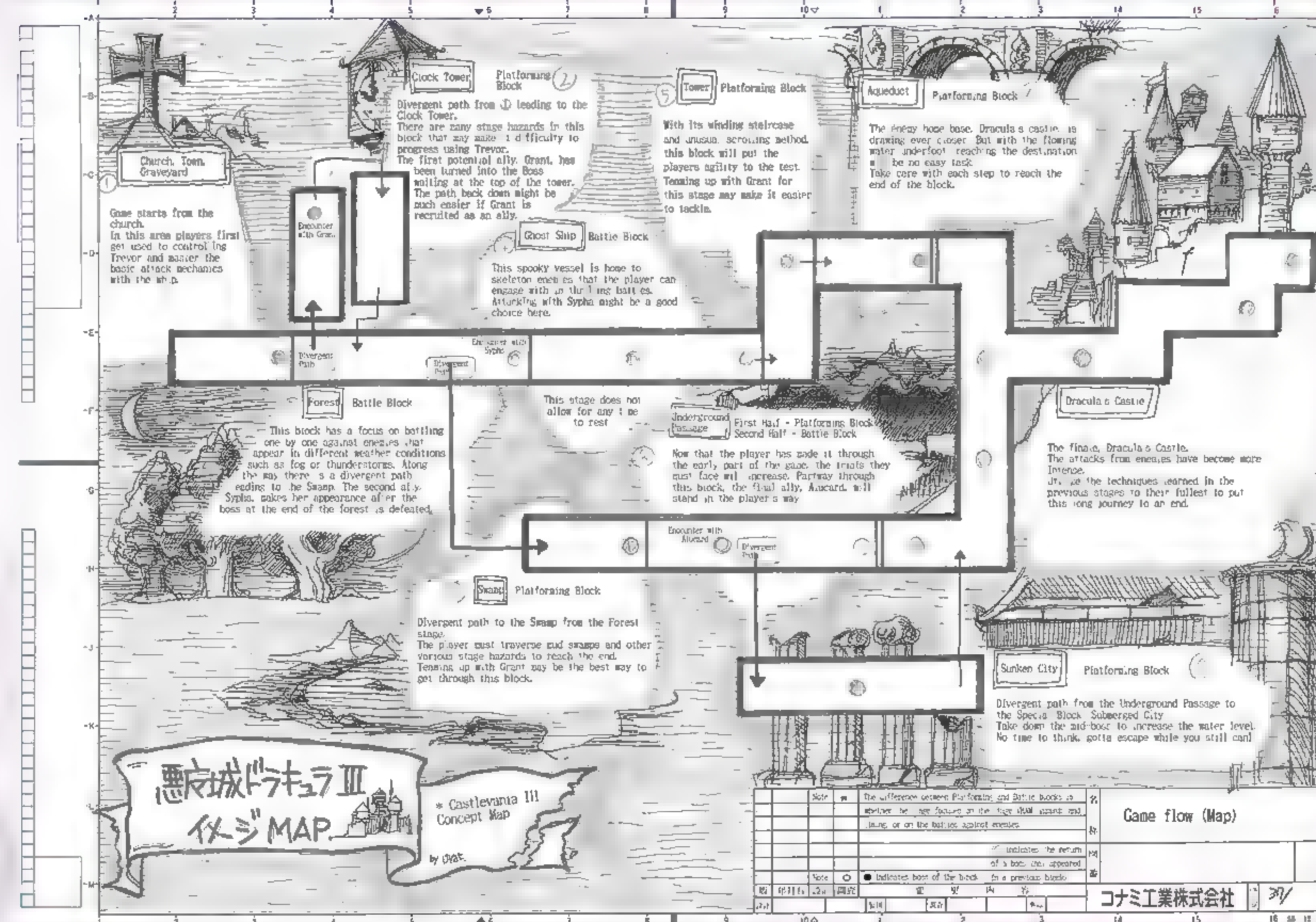
Attack by making VRAM* objects fall.



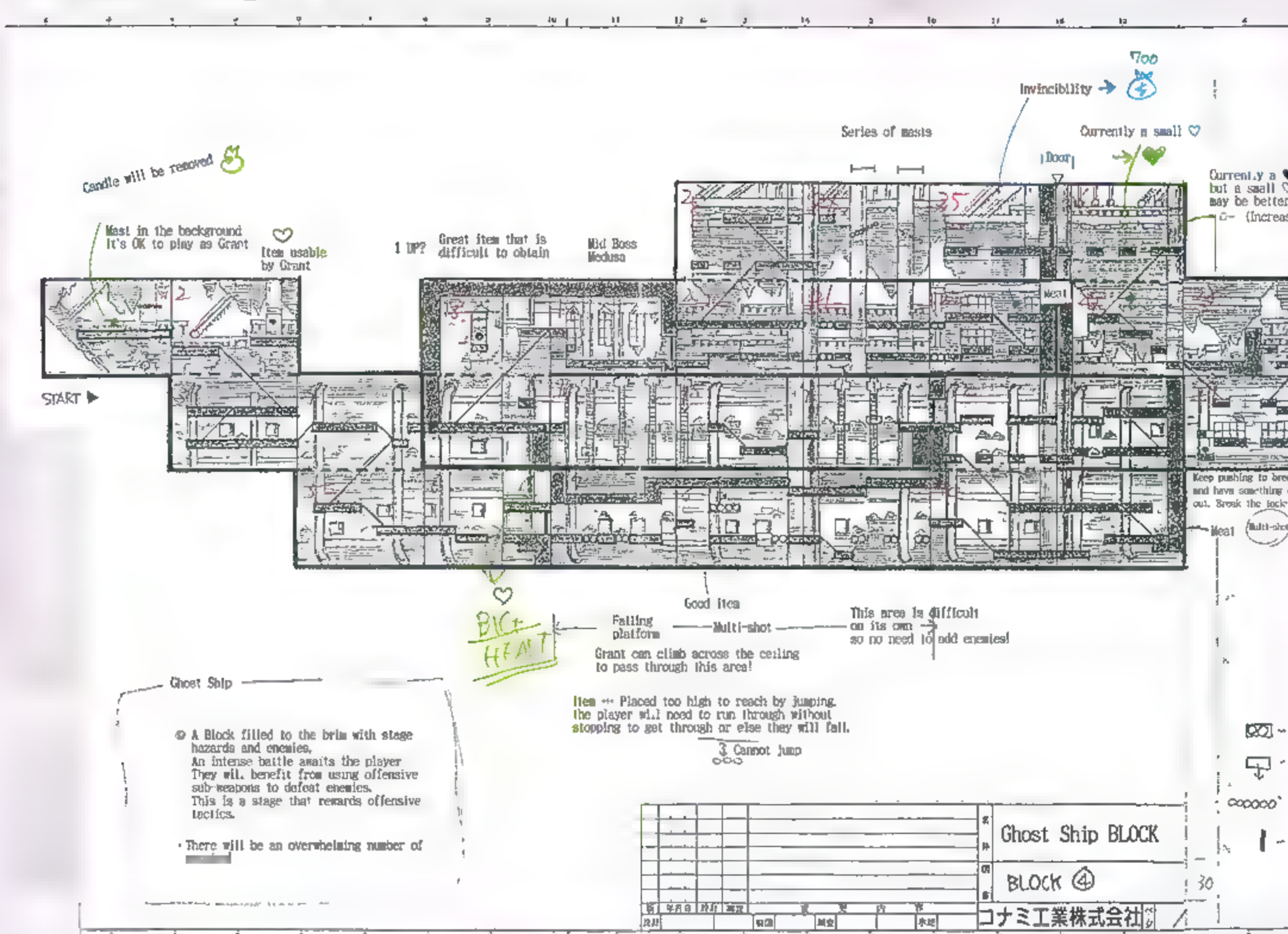
* VRAM is a type of random-access memory in which all the data necessary for rendering the screen is stored. This term was used among KONAMI developers to refer to the background graphic elements.



▲ A rough image of Wallachia, the location where the game is set. It's a map that shows that players have several routes to choose from to reach Dracula's castle.



▲ A design document containing an early map and the links between stage maps and an overview of each stage.



▲ Ghost ship map from Stage 4 clearly specifying the location of enemies and items.

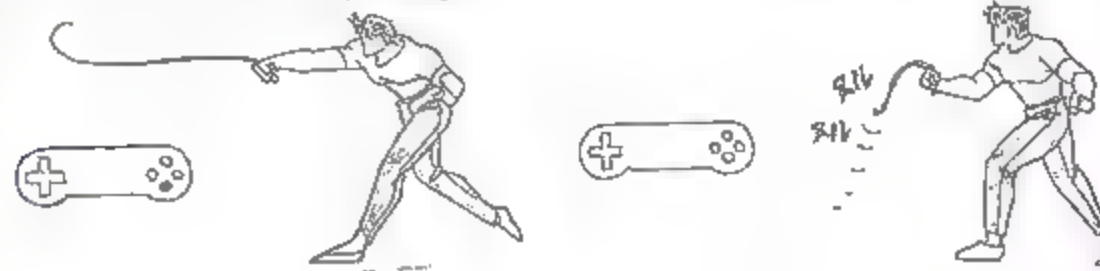
* When landing on the ground, you can charge the direction the character is facing without moving by holding down the A button. (Handful when you want to use the whip while staying still)



Whip Controls

* Generally speaking you can use the whip anytime. (You can use it while jumping, crouching, while it is limp.)

* Holding B will take out the whip in direction of the Control Pad, and releasing B will put it back. (If there is no directional input then the character will use the whip in the direction he's currently facing)



* The direction of the whip can be freely changed with the B button and Control Pad, even after lashing the whip



* By holding down the B button after attacking with the whip, you can move the whip freely and wrap it around enemies or objects in order to grab them. (Releasing B will throw the grabbed object or enemy in the opposite direction.)



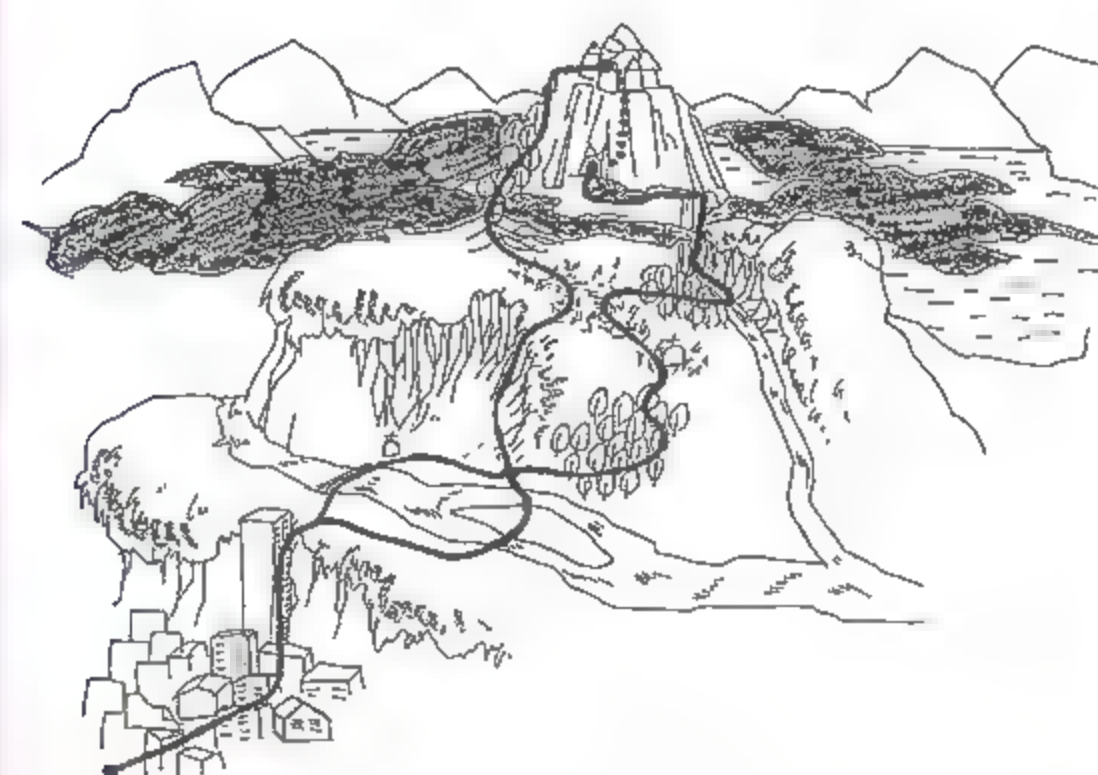
* Can wrap the whip around a fixed object to swing from one place to another.



◀▶ An early game design document detailing the player character's actions and button assignments. The ability to freely wield the whip and the concept of allowing the character to change directions mid-jump were present from the very beginning. Since the age in which the game is set was not decided at this point, the characters shown here are wearing modern attire.

Map of the surrounding area of Dracula's Castle

* The real castle is actually buried under the one shown on this map, with its entrance being later revealed next to the lake located on the other side of the map.
* Route A on the left and Route B on the right.

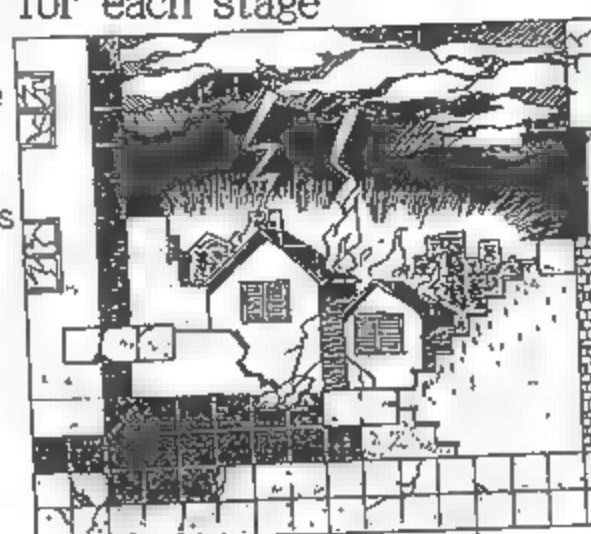


▶▶ The top image is a map of the area around Dracula's castle, while the image to the right shows illustrations of each stage. At the time, the developers were considering having stage branches as in Castlevania III Dracula's Curse. The buildings from the early stages are also shown.

Concepts for each stage

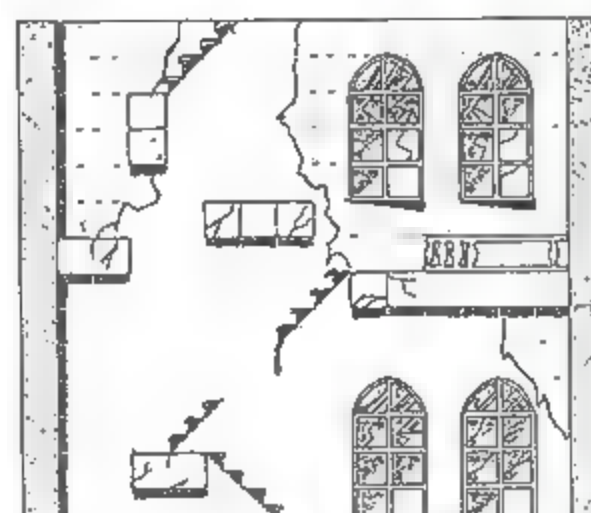
Stage 1
Town - Abandoned Buildings - Outside

Buildings on fire and lightnings striking in the background. Progress through a town destroyed by the dark clouds.



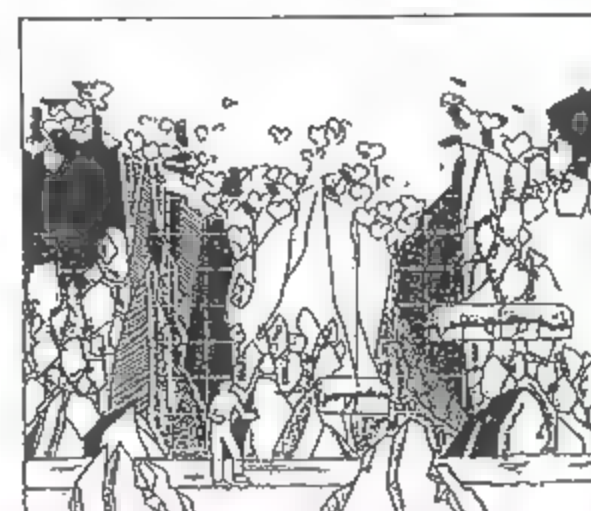
Stage 2
Town - Inside a building

Climbing up the stairs to get out on the high ground. The inside of the building has also been destroyed by the clouds.



Stage 4
Shallow River (Route B)

There's a steep cliff in the background and the player is walking in a shallow river. The player can be washed away by the river if he stays still for too long.

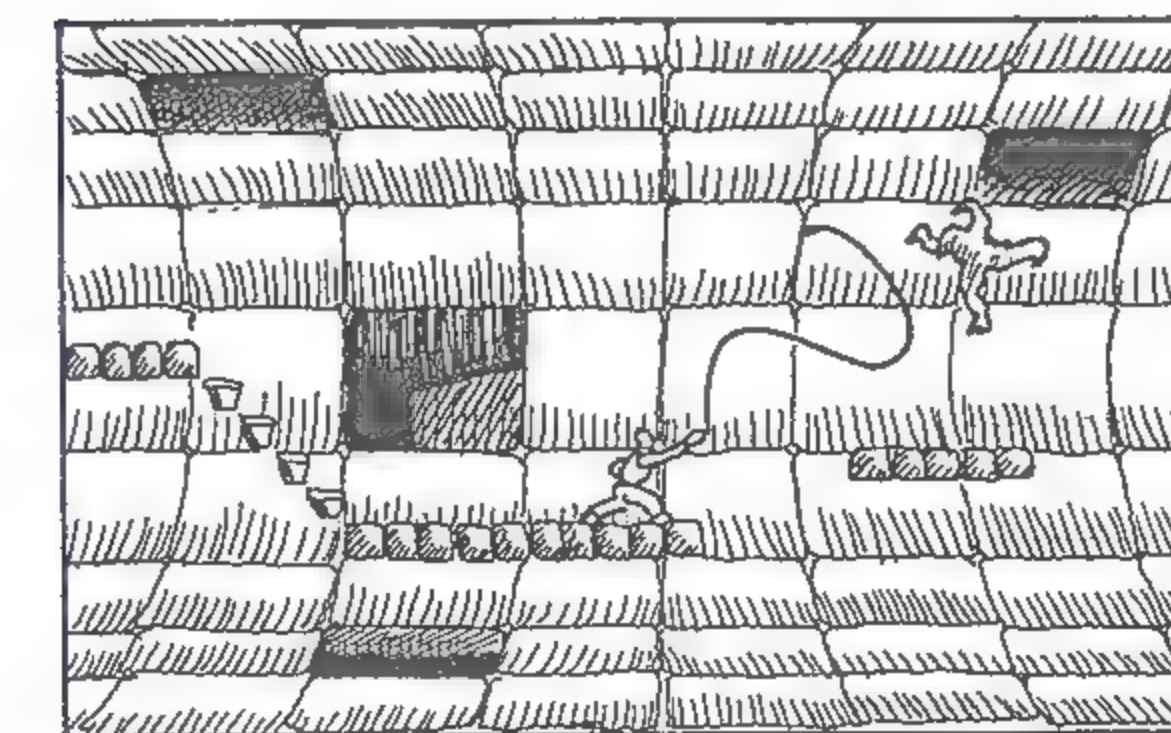


New Mechanics

氏名

Location > Inside Dracula's Castle

Description > Here's a mechanized passage created by Dracula. The rotating cylindrical passage continues.



Scroll

Goal > In a closed space inside the rotating cylinder. Parts of the walls suddenly collapse and enemies pop up from the debris. Those never-seen-before graphics and this innovative way to make enemies appear using this new 3D effect are the selling points of the game.

◀ Ideas for traps and stage hazards included many that used the screen rotation feature built into SNES, which was brand new at the time. The above image is one example showing a stage where the character advances within a spinning cylinder.

New Mechanics

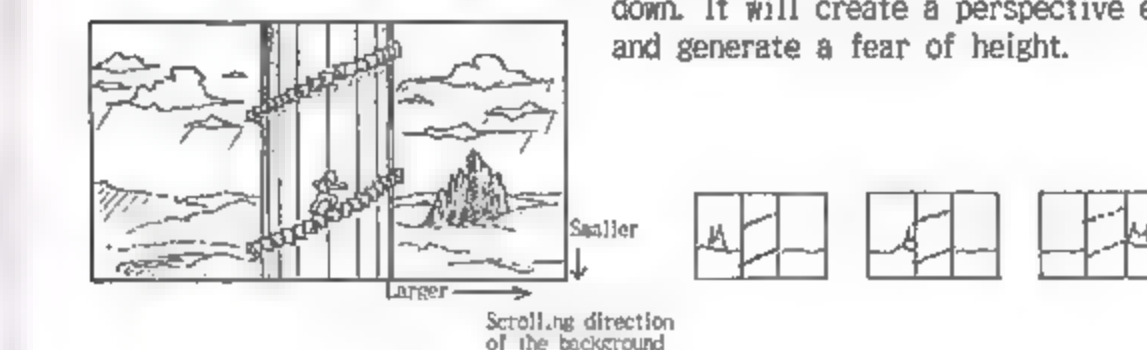
〜 A la carte 〜

氏名

Location > Tower

Description > Simon climbing up the cylindrical tower

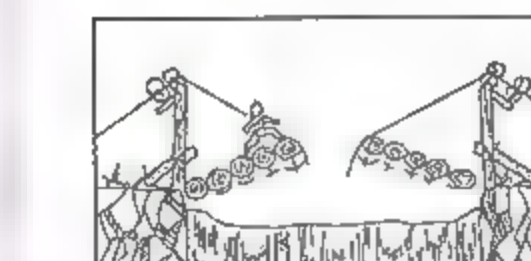
Goal > Simon keeps climbing up and up, with the background scrolling down. It will create a perspective effect and generate a fear of height.



Location > Bascule Bridge

Description > The leaves will raise and lower. Jumps must be correctly timed or the player risks to fall from the bridge.

Goal > The moving VRAM ups the excitement by making the timing of jumps all the more important to avoid falling and dying.

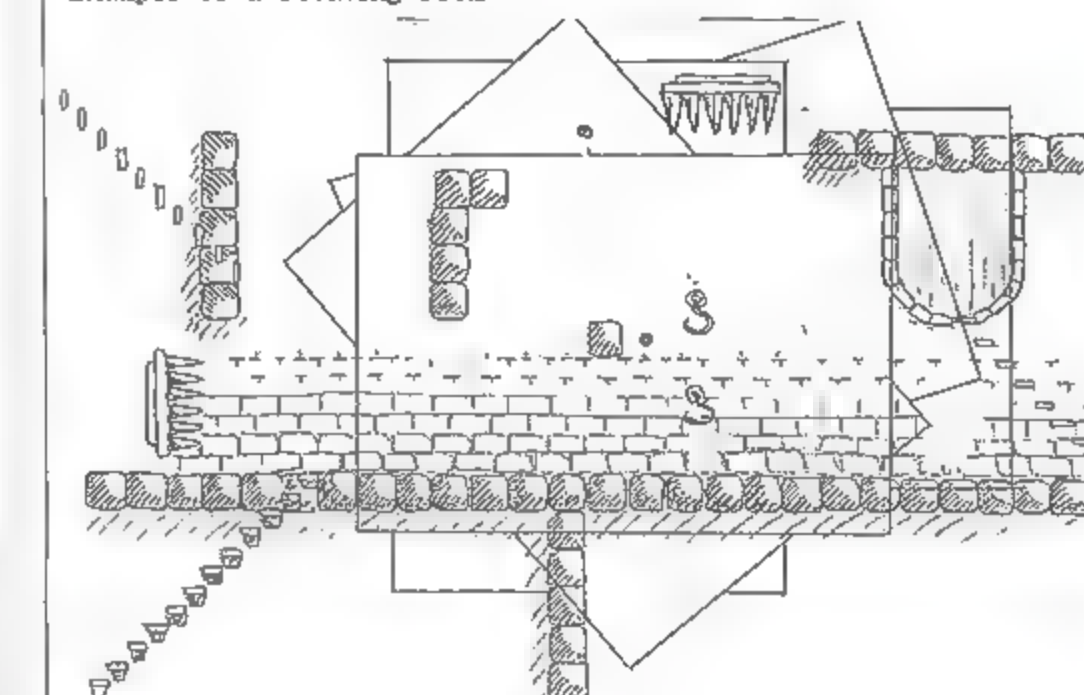


New Mechanics

Location > Inside Dracula's Castle

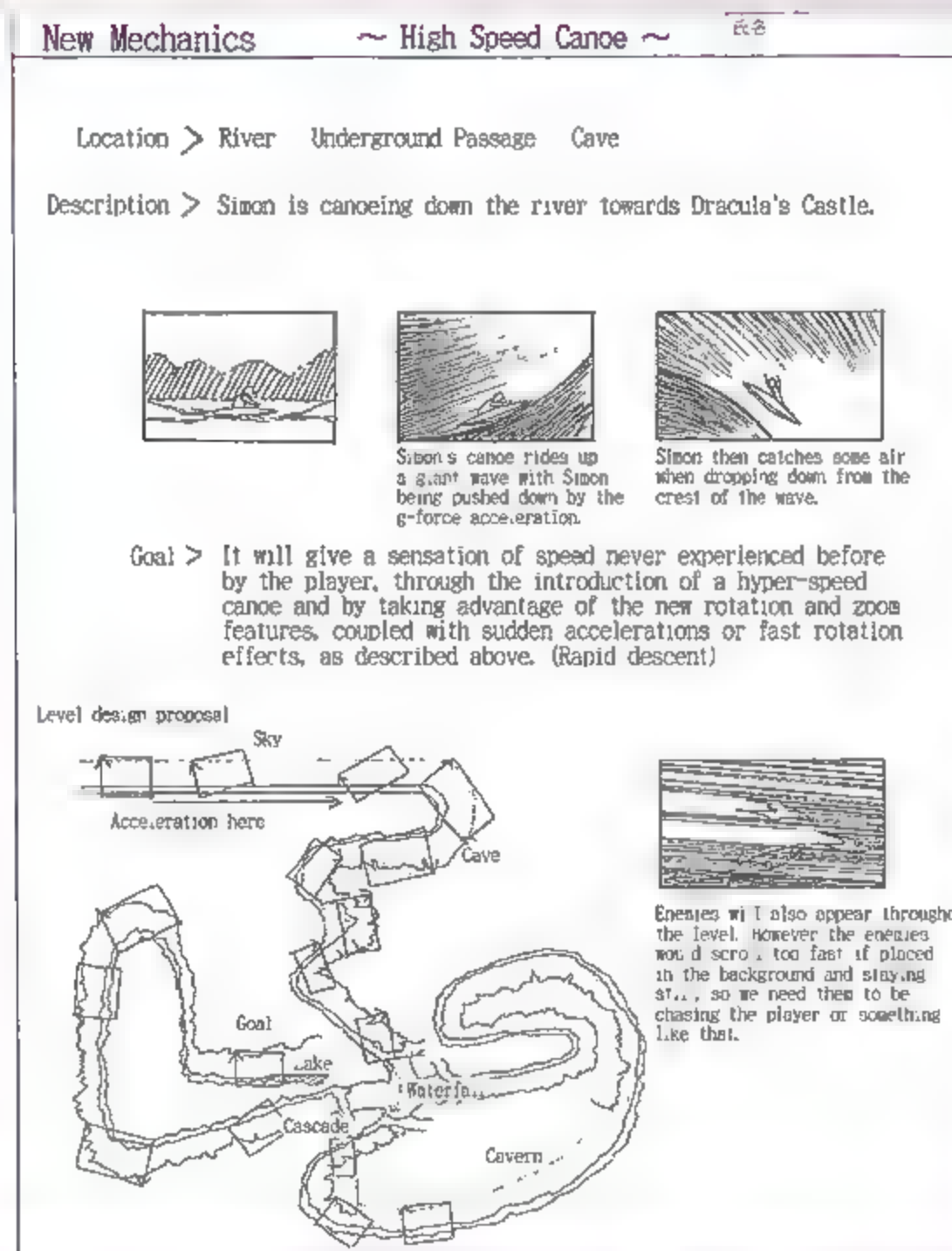
Description > The mechanized room slowly rotates. Player is required to use the whip skillfully.

Example of a rotating room

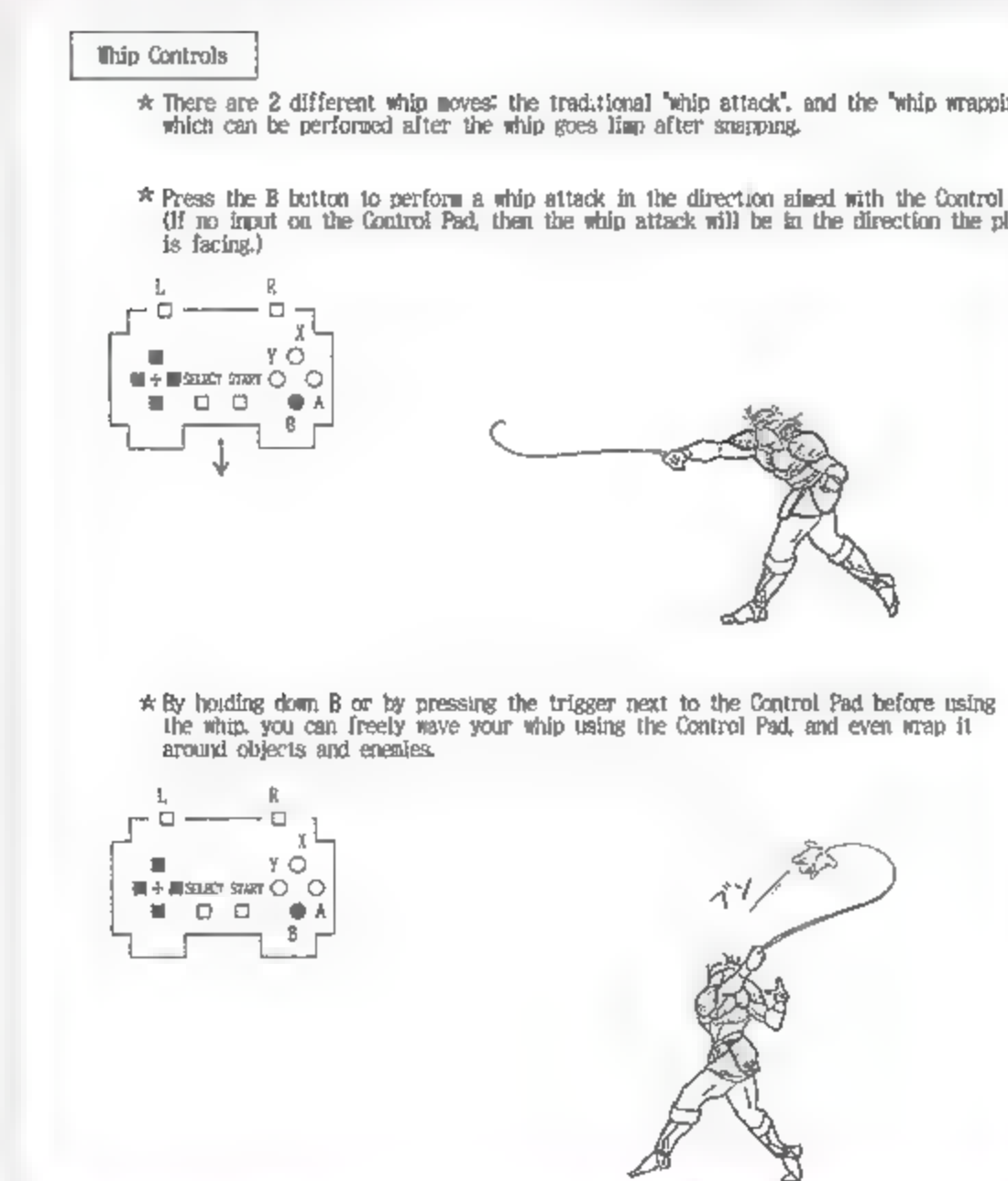
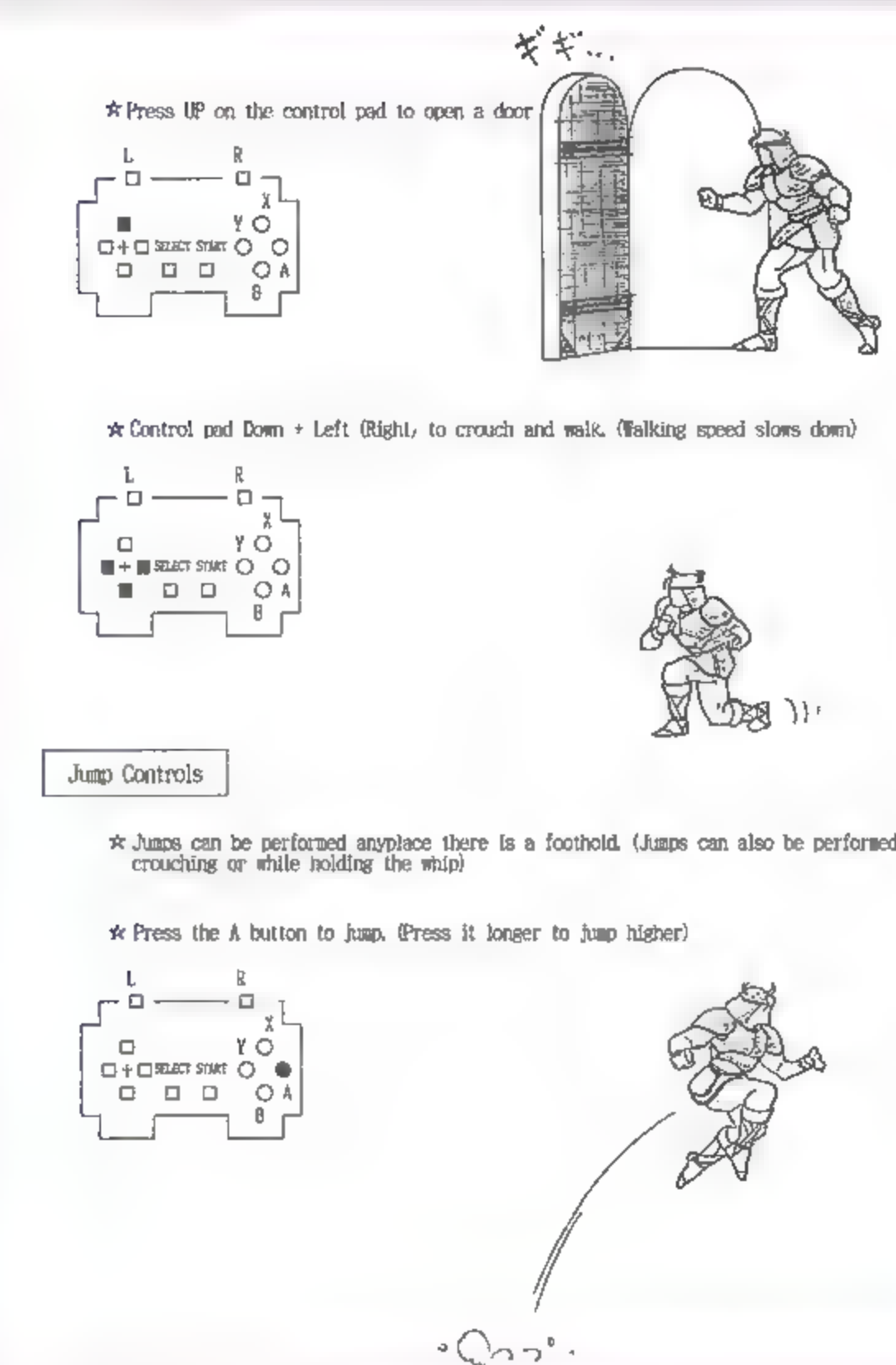
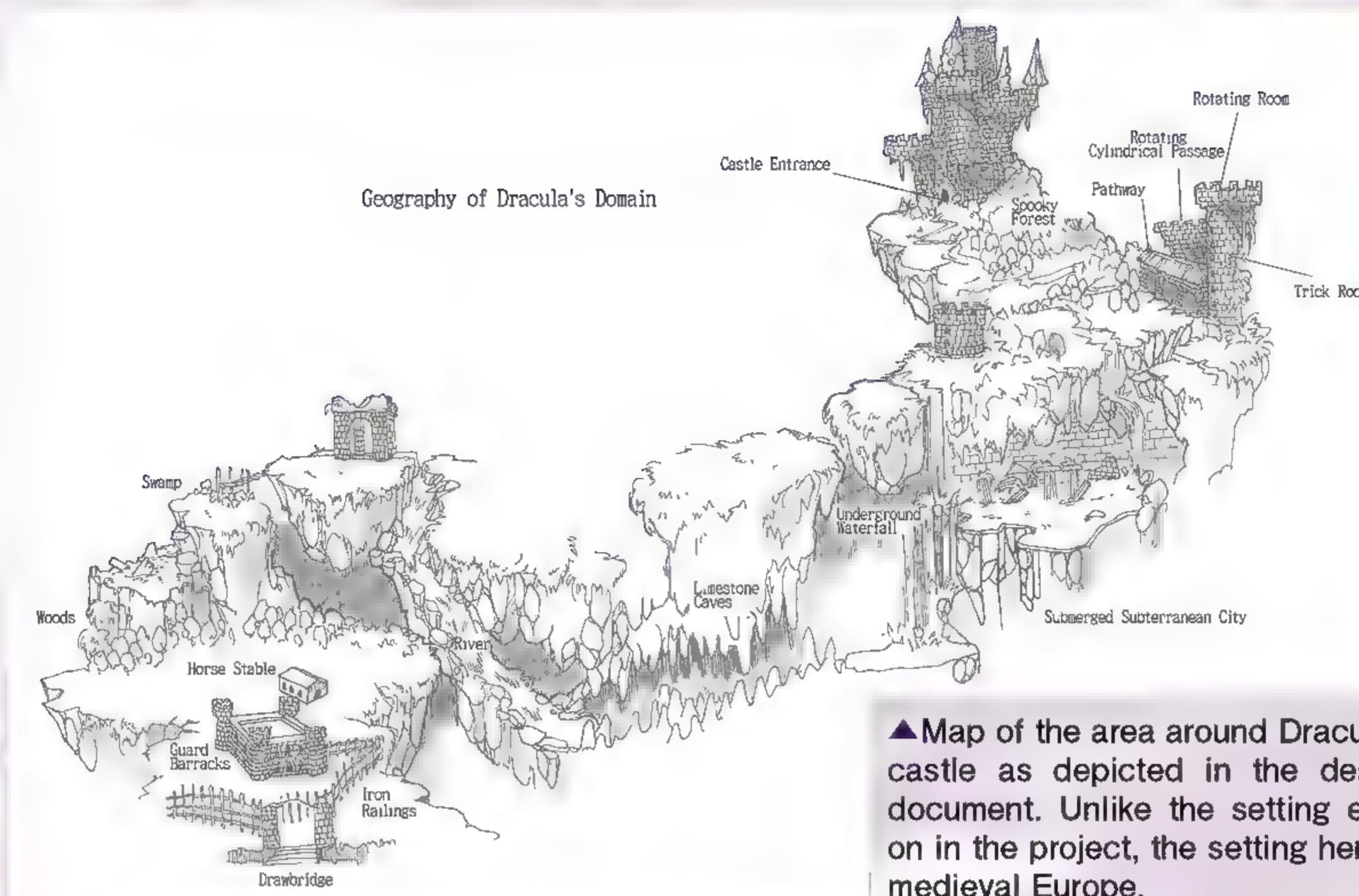
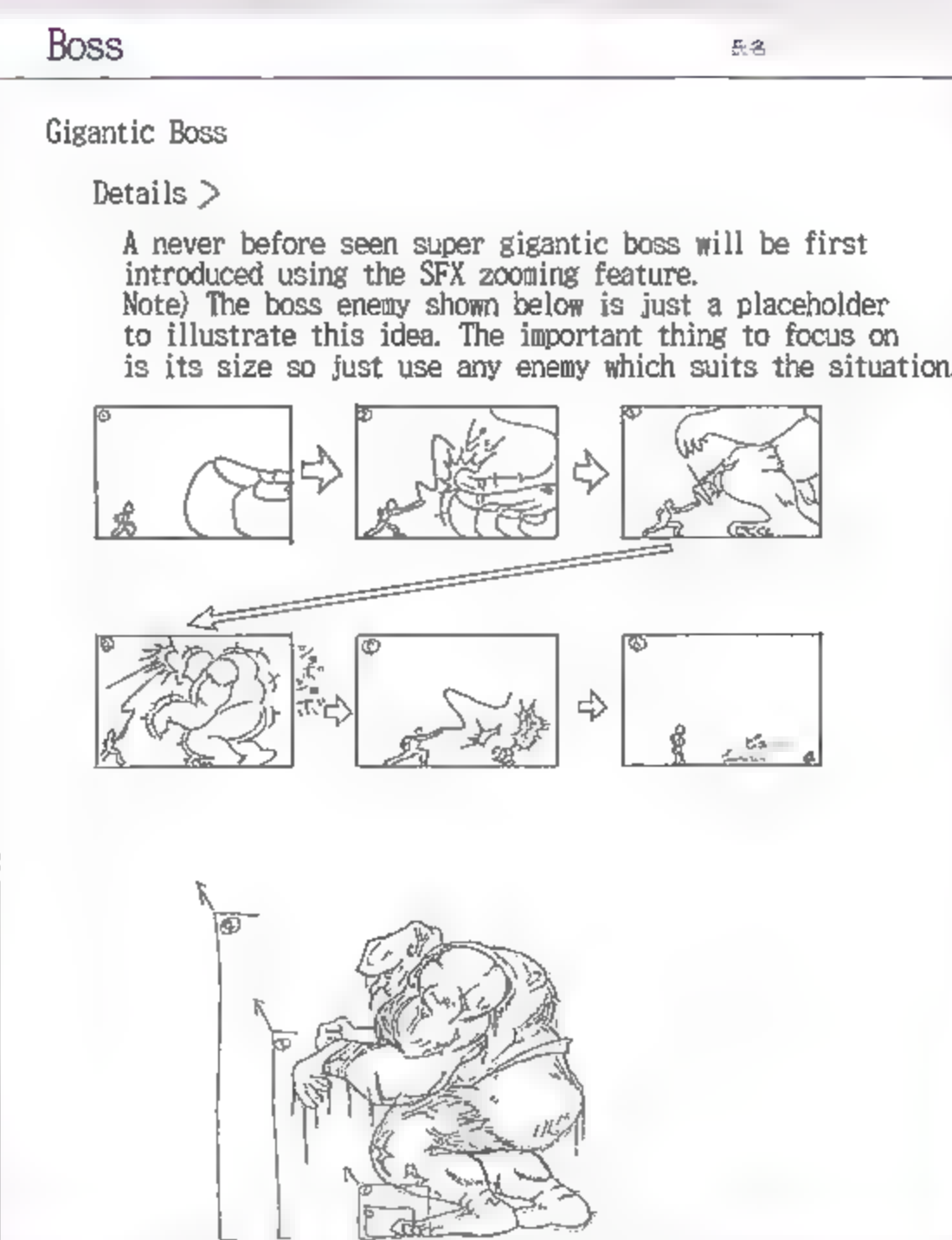


Goal > The space in which the player has to progress will disappear due to whole room rotating, forcing them to use gravity and the whip to proceed. This will disorientate the players, creating a difficult and surprising challenge they have never faced before.

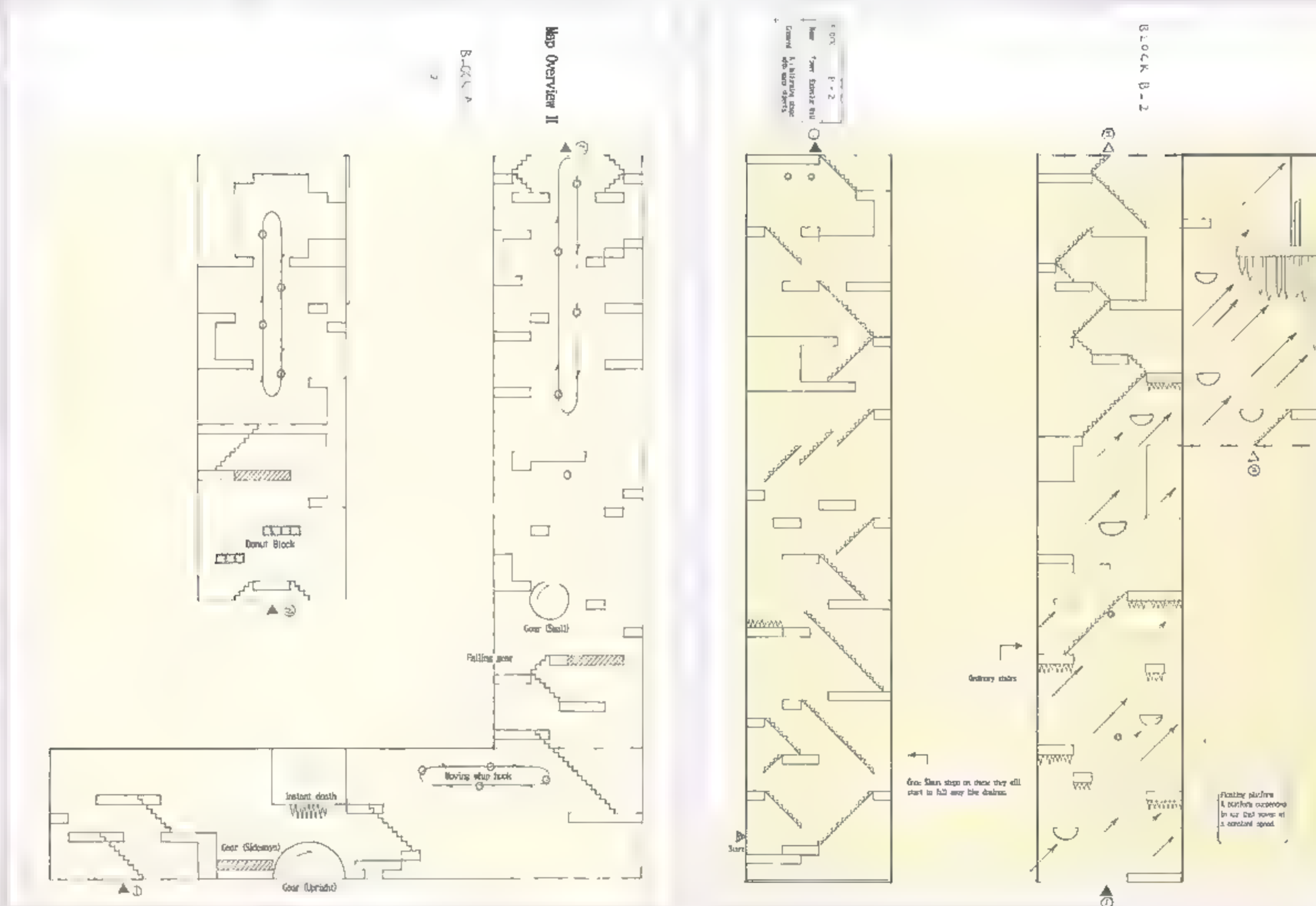
▶ The top image shows a drawbridge that goes up and down and the stage where the character climbs a cylindrical tower. The right image shows the rotating room where the entire screen spins. All of these features used the SNES's rotation feature.



▲ The top image shows a gameplay idea involving white-water rafting idea that included a canoe and the rotation and zoom features of the SNES. This idea was never used, but the designers had fun with it, even including a cave along the way that reminds one of a theme park attraction. The right image is an idea for a giant boss that uses the zoom feature. This idea we employed for the Stage 4 boss.



▲▲ A game design document from later in development with Simon's actions and button assignments. The button controls are even more detailed than before, and include actions such as opening doors and moving in a crouched position.



▲ The top image shows the clock tower from Stage 10. The gear mechanism, which is familiar to anyone who has played the series, bars Simon's way. The right image is a map of Dracula's Tower from Stage 11, where the player tries to get to the top by changing directions mid-jump and using the platforms that flow diagonally.

How to play Castlevania The Adventure (part 2)

所属
氏名

4. Items Drop from destroyed candles. The different types available are as follows:

♥ Heart Restores 2 HP on the player's life meter

♥ Flashing Heart ... Fully restores the player's life meter

✚ Cross Grants invincibility for a limited amount of time

1 UP Grants the player an extra life

💎 Crystal Increases the power of the whip

☀ Flashing Crystal Summons a boss when picked up

5. Increasing the power of the whip The power of the whip is determined by the number of Crystals obtained and goes as follows:

Default - Short whip



1 Crystal - Whip is longer and more powerful



2 or more Crystals - Attacking with the whip shoots out a fireball

☆ The whip's level will go down by 1 level if the player gets hit

© Press the START button while holding the A button to start Stage 2.

End

▲ Basic details for Castlevania The Adventure. The top portion is a list of items. The bottom portion shows what is needed to upgrade weapons. At least partially due to the constraints posed by the Game Boy's small screen, elements of the game were made more intuitive compared to earlier titles in the series, such as having heart-shaped items for recovering health.

Enemy Concepts



← Mud Man
A weak enemy that just walks around

Low Level Demon
→ Crawls towards the player and jumps at them if attacked



Big Eyeball
→ Rolls towards the player and explodes when attacked



Priest of the dark cult
→ Throws scythes like a boomerang



→ Vampire Bat
Flies around at random and attacks the player in group



↑ Venomous Spider
Crawls down its web from the ceiling to vomit out a poisonous ball

Muddy Monster
→ Spits balls of mud when attacked



← Ominous Bird
A weak flying enemy

Giant Pill Bug
→ Rolls around quickly when attacked, and will bounce off walls



↑ Armor (Mid-Boss)
Reflects projectiles back at the player. Uses a long spear to attack.

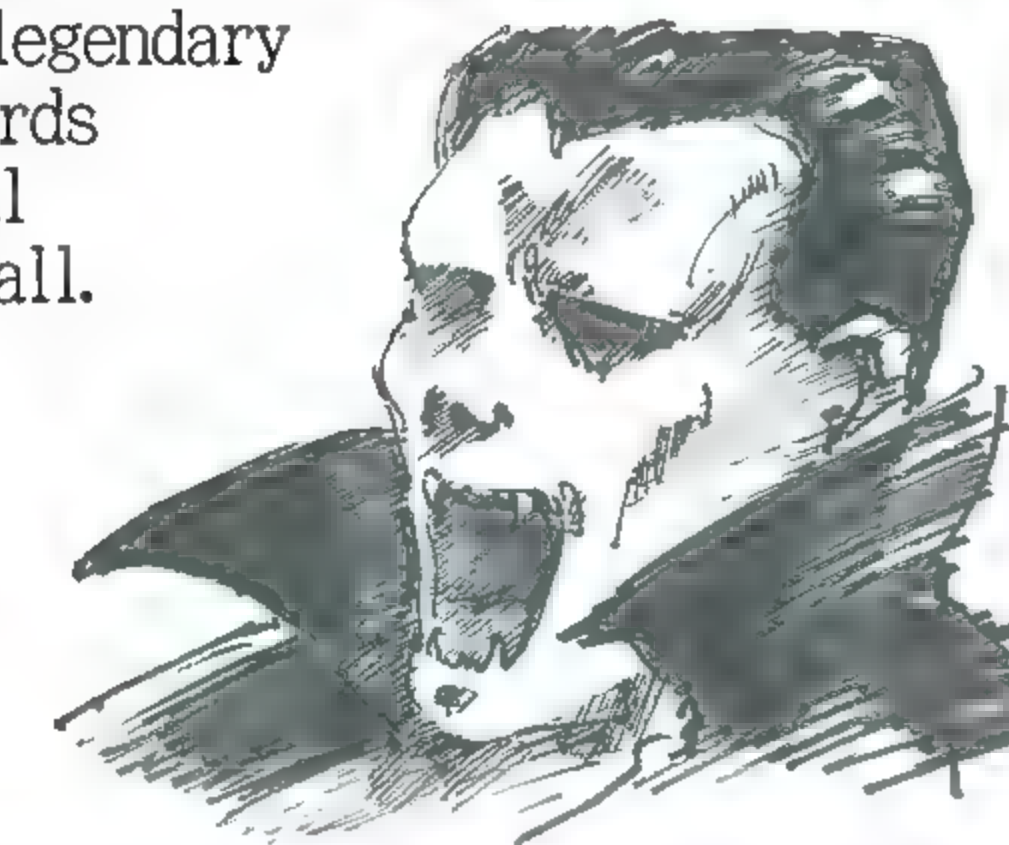


↑ Goblin (Mid-Boss)
Scurries in and out of many holes. Small, but fast.

▲ Image showing a variety of low-tier monsters as well as mid-bosses.

1. Story

The dark lord Dracula, who was believed to have been sealed away for eternity, has been resurrected and now possesses the power of an ancient evil deity. The last remaining member of the Belmont clan, XXXXX, picks up his family's legendary whip and ventures towards Dracula's castle to seal his fate once and for all.



◆ Story for the game written in a design document and an illustration of Count Dracula.

RC - 900	
Castlevania The Adventure - Enemy Patterns (2)	
Death Bird	/
	HP --- / ATK --- / First appears in front of the player and passes over them from above, then turns around and dives to attack the player from behind. Rather than trying to jump to defeat it, turn around and attack it as it approaches.
Bat	/ . 2 . 4
	HP --- / ATK --- / The most difficult enemy to take down. Defeat it as soon as it appears, otherwise it will chase the player with its unpredictable movements. When 3 bats hanging from the ceiling come down to attack at once, the best course of action is to make use of invincibility items.
Punaguchi	2 . 4
	HP --- 4 ATK --- / Spits projectiles both upwards and downwards, but since they cannot move their shots will always follow a predetermined trajectory. Memorize the trajectory of the projectiles and either dodge or destroy them, then attack its mouth with the whip to defeat it. If you have trouble dodging the projectiles, go to the next screen and ignore the Punaguchi.
Night Stalker	2 . 4
	HP --- 5 ATK --- 2 This enemy will change the trajectory of the scythes it throws depending on if the player is standing or crouching. Switch between crouching and jumping to avoid the scythes and close in on the enemy to land an attack on its chest. • Scythe Trajectory 1  • Scythe Trajectory 2 

◀ A list of enemies and how to defeat them. Bats that toy with players with their unpredictable movements were flagged during the development stage as the most difficult enemies to defeat, which shows that their difficulty level was intentional.

6. Stage Structure

There are a total of 4 stages, all of which have a boss enemy at the end. Each Stage must be completed before moving onto the next one.

◀ Stage 1 ▶

④ Graveyard, Castle Wall

④ Difficulty: Easy

④ Enemies - Mud Man
A weak enemy who only walks forwards. Sometimes comes out from the ground.

• Ominous Bird
Flies towards a player and descends suddenly adjusting its height to match the player. Speeds up a little bit here.

• Low Level Devil
Crawls towards a player and jumps at them when attacked.

• Big Eyeball
Rolls towards the player and explodes when attacked.

◀ Stage 3 ▶

④ Cave, Underground Lake

④ Difficulty: Hard

④ Enemies - Big Eyeball

• Bat (Single)

• Bats (Multiple)

• Evil Cult Priest
Crouch to dodge or knock them away with the whip. Throws a scythe like a boomerang. Several of them attacking a player at the same time.

• Spider
Moves up and down using its web. Spits projectiles. A second trajectory has the scythe being thrown low and coming back high.

④ Trap - Moving Platform

• Suspension Bridge

◀ Spec document for Stage 1 (left) and Stage 3 (right) indicating the difficulty adjustments and enemy monsters for each stage. Stage 2 and 3 traded places between the early design and the release version.



VS Mode

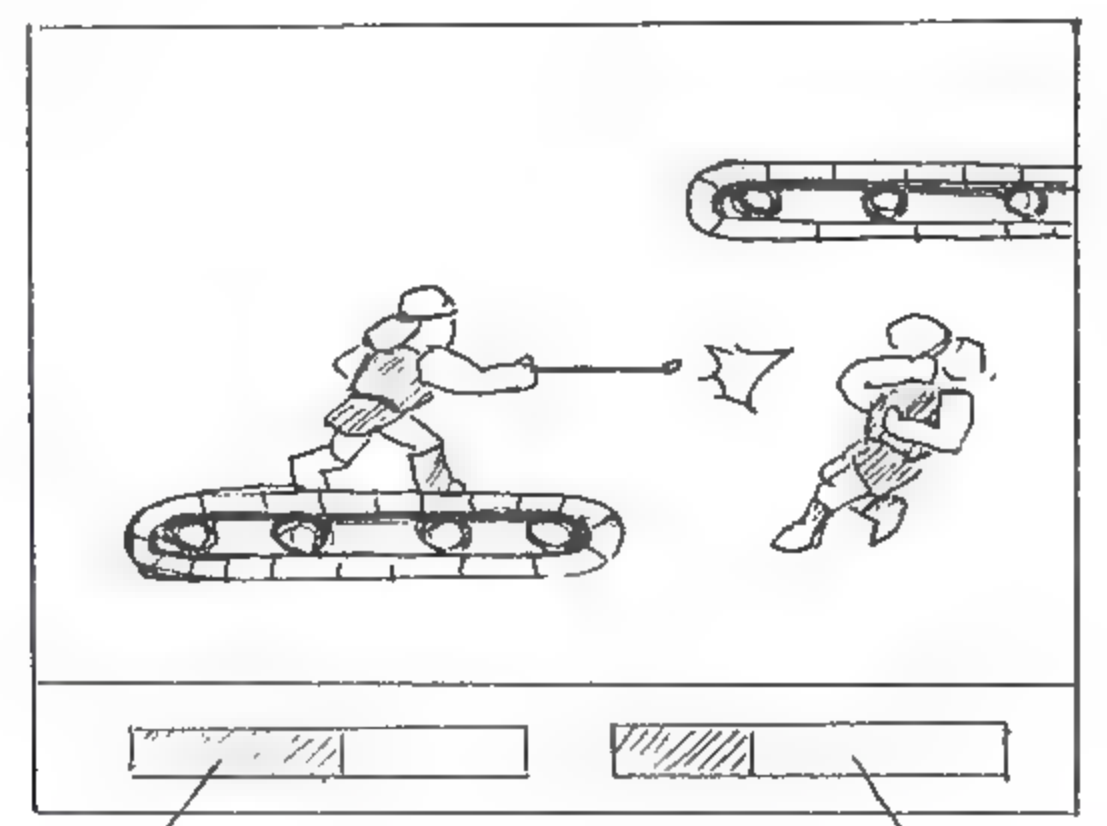
1. Objective

Skillfully control your character and defeat your opponent.

2. Game Structure

- Compete against an opponent in real time on a scrolling battlefield made up of two screens.
- The screen of each device will focus on the character the player is using.
- Battle stages will include items and stage elements. (ex. conveyor belt)
- Controls and items will be the same as in single player mode.

3. Screen Design



Player's Life Bar

Opponent's Life Bar

▲ Proposal for the framework of VS Mode, which shows up in early design documents. The bottom part shows a screen image in illustrated form. VS Mode did not make it into the release version, but this shows that the developers were planning to implement it using the Game Boys communication feature.

Sep. 28th
Meeting Notes

◎ How to improve on Castlevania the Adventure?

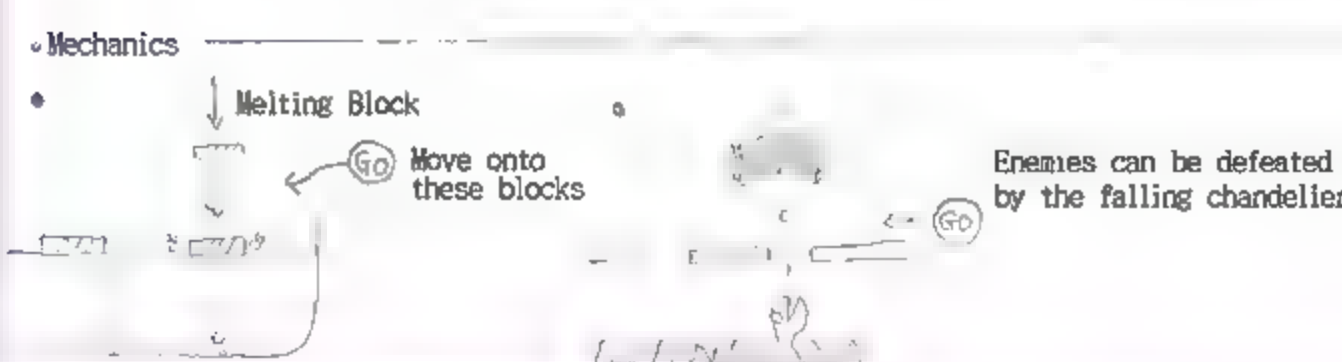
Weak points of Castlevania the Adventure:

- Slow player movement → Movement needs to be smoother
- Bad checkpoint positions → There should be more checkpoints
- Need more variations/ideas for the bosses → Need more flashy animations, attacks, etc.
- Difficult to understand the position of checkpoints → How they look should be more standardized
- Items should be included
- Should be able to use the whip when hanging on a rope
- Should be able to go down the rope quickly by pressing ↓+A while grabbing onto a rope

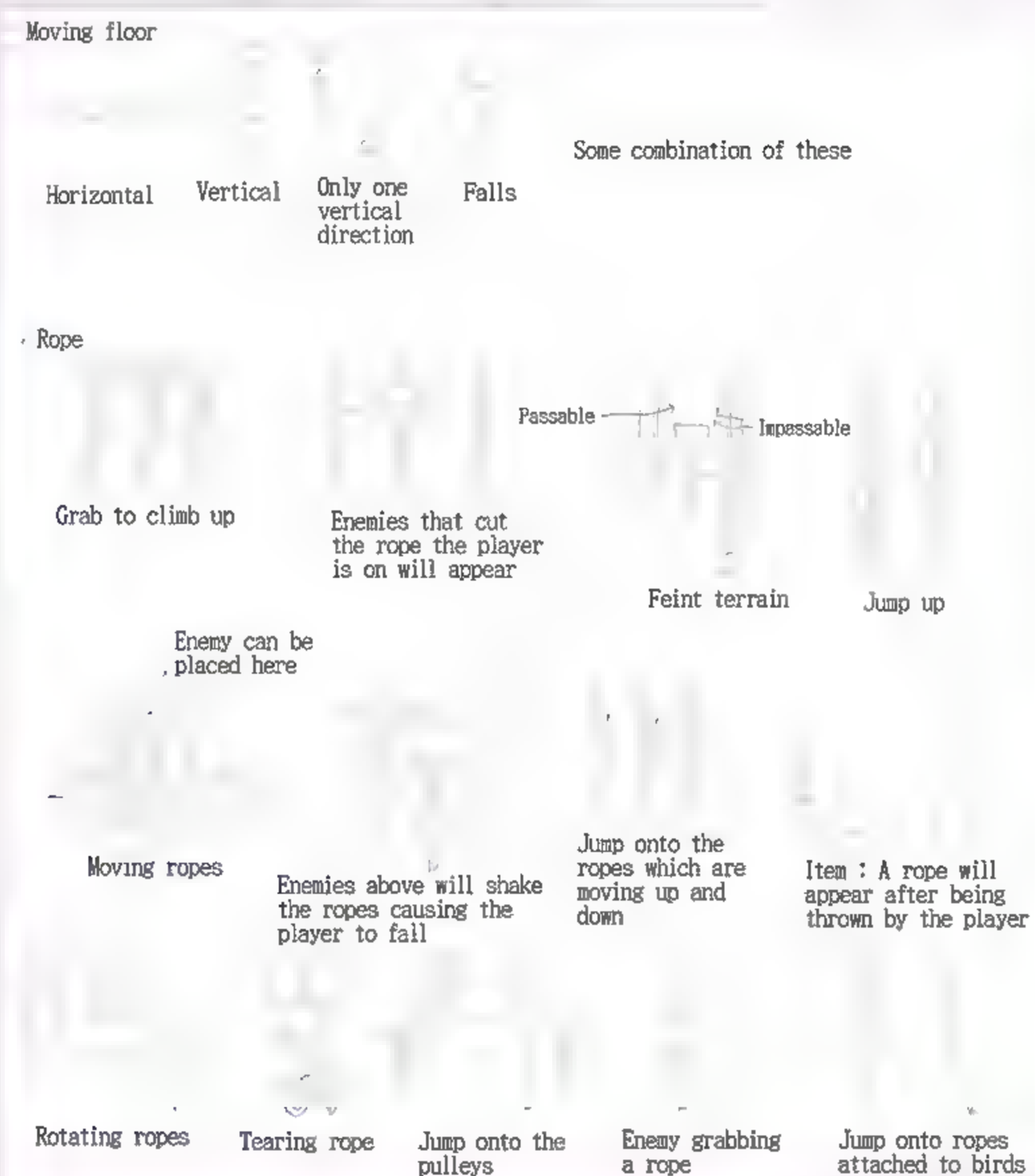
Oct. 1st

Meeting Notes

- Ideas for stage selection
- Ideas for enemies
- Ideas for new mechanics



◀ Notes from a meeting between the development team about the content of Castlevania II Belmont's Revenge. They show that the team identified things that could be improved following Castlevania The Adventure before they commenced development.



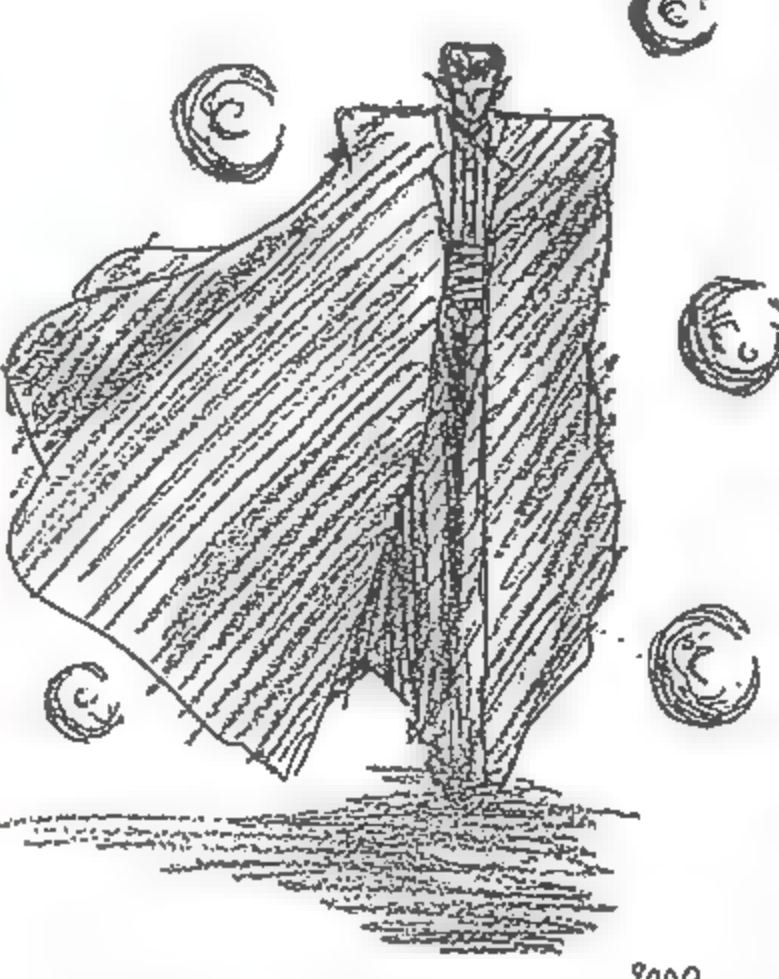
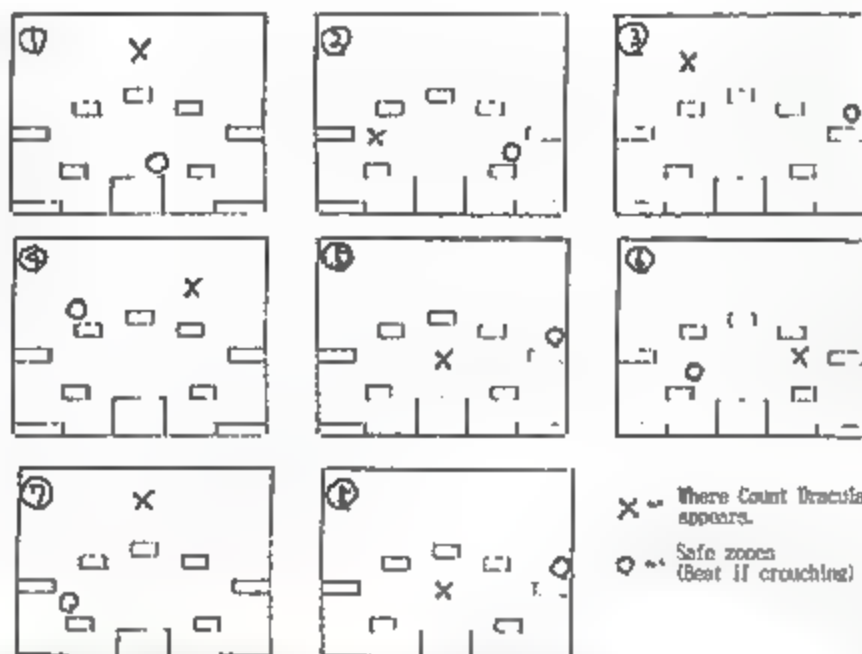
► Meeting notes which include proposals for stage gimmicks. A large number of other proposals were made.

RC918 Castlevania II Belmont's Revenge, Enemies part 1

		所属	
		氏名	
Death Crow	HP — / ATK —	Dark Bat (Large) (Small)	HP — / ATK —
	Appears in key locations of a stage. Keeps an eye on Christopher and relays information about his movements to Dracula. Uses sharp talons and quick movements to attack the player. When it attacks from above the player should first crouch and then turn around to attack from behind once it has passed.		Appears throughout every stage. Will chase down Christopher relentlessly. The large bat will divide into two smaller bats when attacked with the default whip or projectiles. When a smaller bat approaches the player they should move forwards or backwards to dodge or jump and attack. Large bats can be defeated instantly with a powered up whip or sub-weapon.
Punaguchi	HP — 5 / ATK — /	Ghoul Mouse	HP — / ATK —
	Appears in key areas of each stage. It cannot move but will spit spores towards the player. The projectile spores bounce off walls and can power down Christopher's whip. Normally players can follow the trajectory of the spores and close in for an attack, but will need to rely on sub-weapons when they appear on moving playforms or there are two at a time.		Appears in the rock and plant stages. There is nothing special about its attacking method but it moves quickly and will jump high to tackle Christopher. In the rock stage they will appear in large numbers from the holes in the cave. When one jumps out and lands behind the player they should turn around and attack. In the plant stage they will stop in place and attack.
Big Eye	HP — / ATK —	Mud Man	HP — / ATK — 3
	Appears together in large numbers from the caves or holes in the ceiling of each stage. Its body (?) is filled with powerful bio-acid causing it to explode when attacked with the whip which can break bridges, leaving a gap. However it has a weakness to Holy Water which melts it down into its bio-acid without exploding.		Appears in the rock, plant and main 1 stages. Drops from the ceiling and moves towards Christopher. Turns into mud and sinks into the ground when attacked but will regenerate after a certain amount of time. Can normally only be fully defeated while it is in the process of regenerating. However, throwing some Holy Water will also do the trick.
Metal Ghost	HP — 5 / ATK — 3	Absorber	HP — 5 / ATK — /
	A moving armor found guarding each stage. Since it doesn't have a brain to think with, it simply moves back and forth along a set path and will only glance back when attacked. However it still poses a danger as the player will take major damage if they come into contact with the aura surrounding it.		A jellyfish like creature which inhabits each stage. Hangs from the ceiling and swoops towards the player. All it can do is tackle to attack, but it has a special ability that absorbs Christopher's hearts. Not a particularly threatening enemy as it is only present in the first 4 stages, but best to take them out quickly with multiple whip attacks while holding onto a rope or using a sub-weapon.
Lizard	HP (Sword) — N/A / ATK (Sword) — 2	Cheeta	HP — / ATK — /
	Waits for the player alone in a room within the stage. Throws knives in 2 different directions while performing a high jump. One of the more difficult low level enemies. To defeat it the player should remember where it lands after jumping at take that chance to attack. Running away is also an option but will result in taking a large amount of damage so it is best to try to fight and defeat it.		An enemy that only appears on the ropes in the plant and main 2 stages. Moves along a rope then throws a bone towards the player. Best to face it with a fully powered up whip or sub-weapon. However, taking a few hits won't cause that much damage so if the player has enough health they can get in close and attack without putting in too much thought.

Note: ATK here means the amount of damage a player takes when they come in contact with an enemy or projectile.

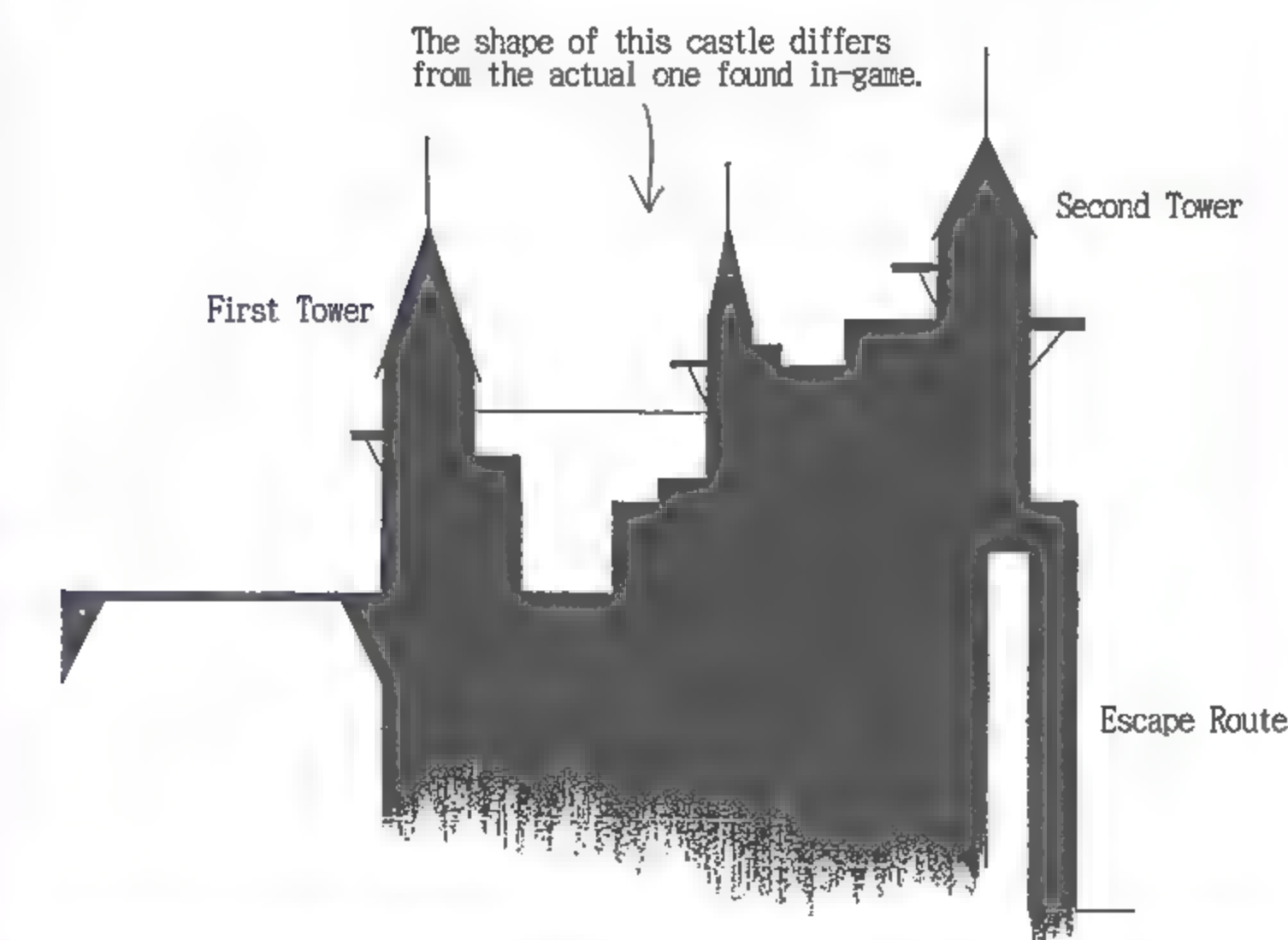
▲ Enemy illustrations alongside a list of parameters, including Durability and Attack, as well as strategic information. Compared to the enemy list from the previous title, this one was far more specific when noting how to defeat enemies.

RC918	Castlevania II Belmont's Revenge	BOSS-17	所属 氏名
Final Boss	Count Dracula	HP 24 EXP 4 Drops 3	
		Waits alone in the Castle annex. Dracula is initially just a skeleton-like face, but by absorbing the power of the 4 bosses Christopher defeated, he is able to return to his humanoid form. 8 little phantoms swirl around him and spiral out. These little phantoms only damage the player when they are spread out away from Dracula. Dracula is only vulnerable in his head, so he cannot be defeated without properly timed attacks. A "jump and hit" attack method is effective. When little phantoms are swirling around Dracula only the Battle Axe can damage him. Since the Battle Axe has the chance of damaging Dracula twice in one throw, it would be very beneficial to bring it into this battle. There are no short cuts to this battle other than memorizing the patterns of where he appears and where the safe zones are.	
			

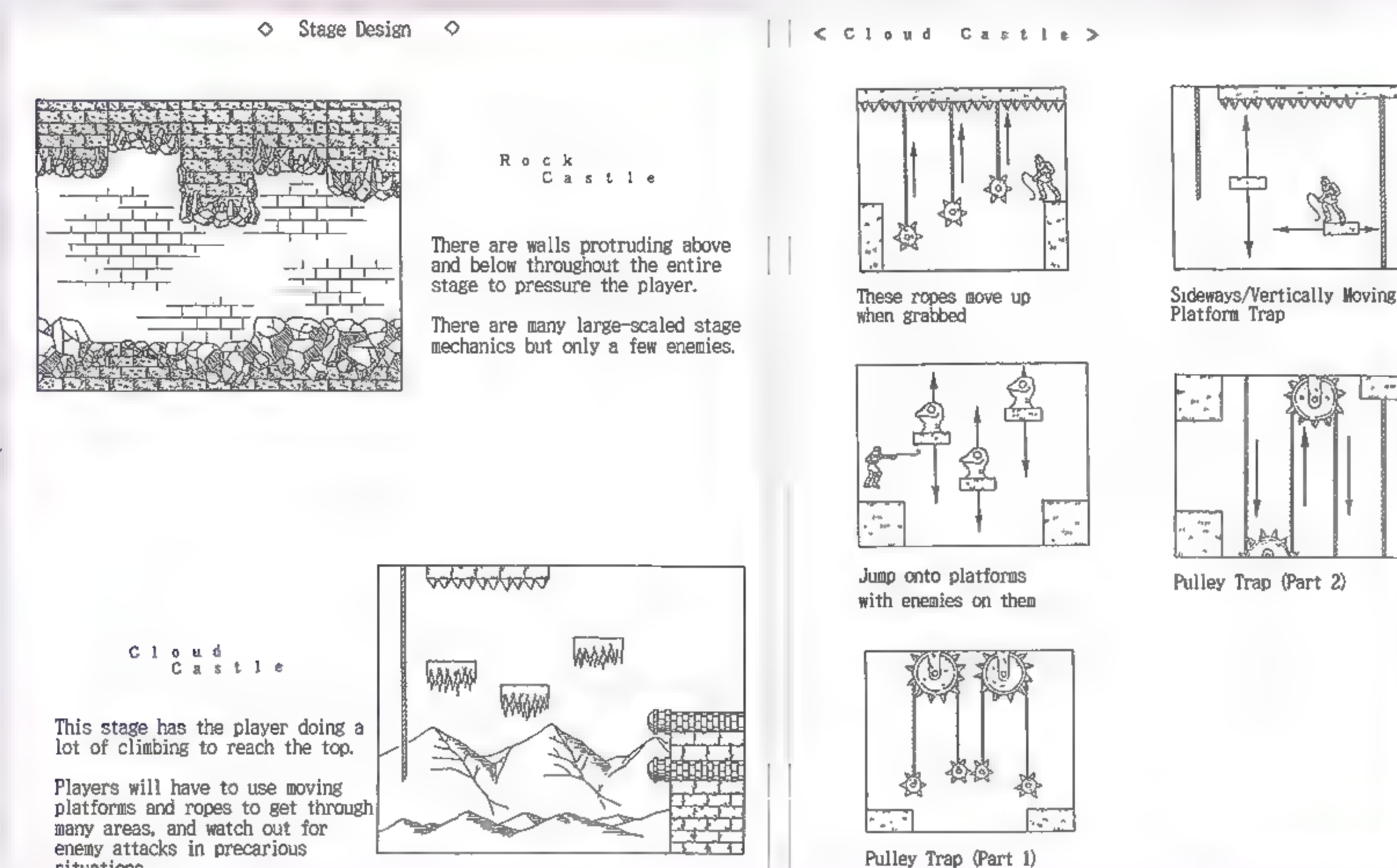
◀ Count Dracula's parameter settings and movement patterns. The safe zones at each location he appears are noted in the illustration as part of the information for defeating him.

Second Tower
Final area where Soleil and Dracula are waiting. Climb up the tower with pulley blocks.

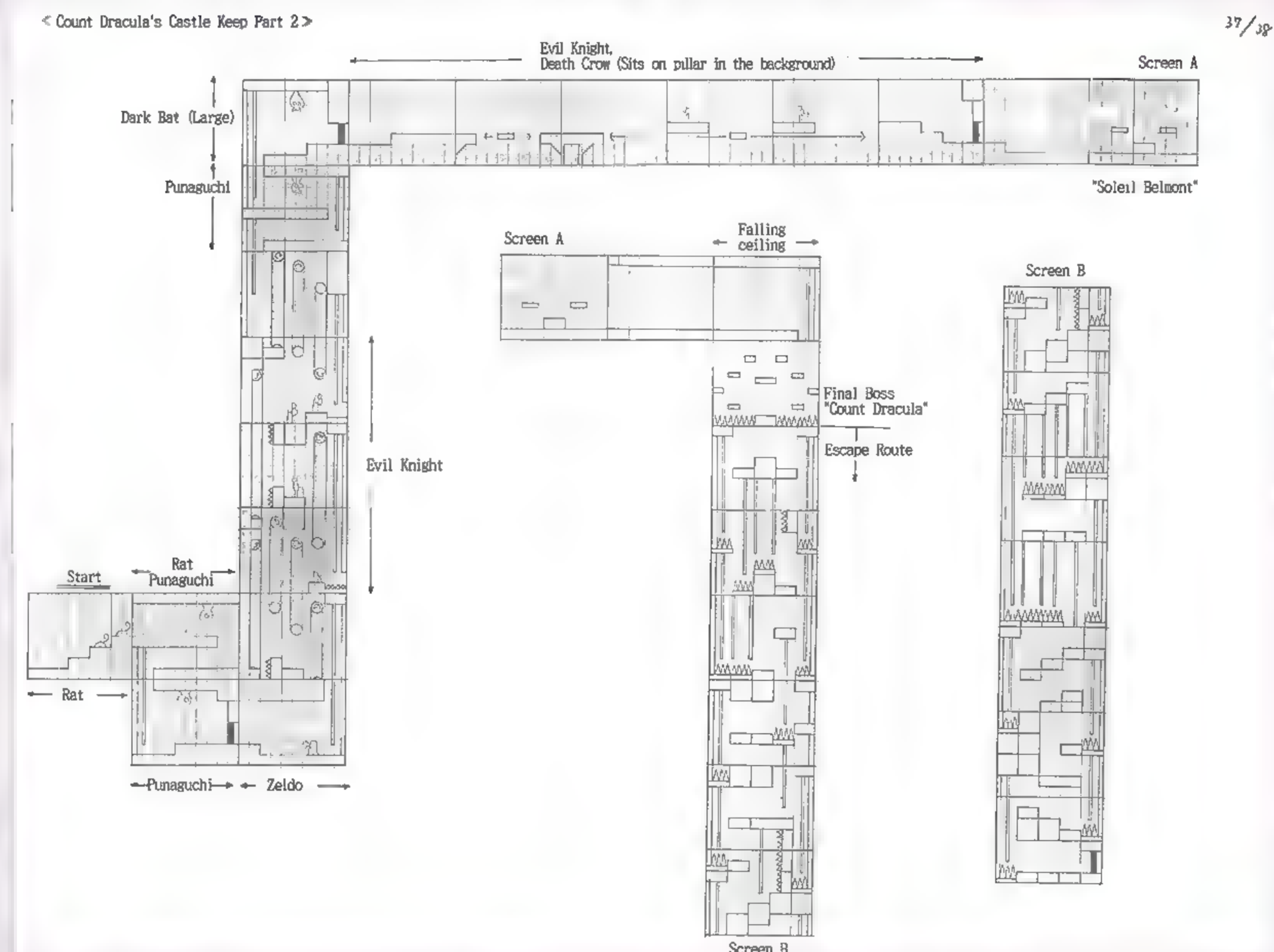
Escape Route
The lower half of the second tower acts as an escape route the player must go down after defeating Dracula while a looming spiked ceiling descends on them. Players will have to safely reach the exit and escape.



◀ Spec document (left) and map (bottom) for the final stage of the development version. A stage where the player must escape from a collapsing castle after defeating Count Dracula had been prepared, but it was removed from the release version.



▲ Illustrations of each stage (left) and stage gimmicks (right). You can see how some gimmicks brought up at the meeting were used here and there.



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Title

VAMPIRE KILLER BLOODLINES

The New Generation

File

Color

C_TTL-V

C_TTL-B

C_TTL-N

Font

Common F_ASC_02

Common F_TTL (Up to C9)

F_TTL-V (Up to B9)

F_TTL-B (Up to F7)

F_TTL-N (Up to F1)

Module

Common M_TTL (Up to 003B)

M_TTL-V (Up to 001B)

M_TTL-B (Up to 001B)

M_TTL-N (Up to 001B)

Screen

Common S_TTL

S_TTL-V

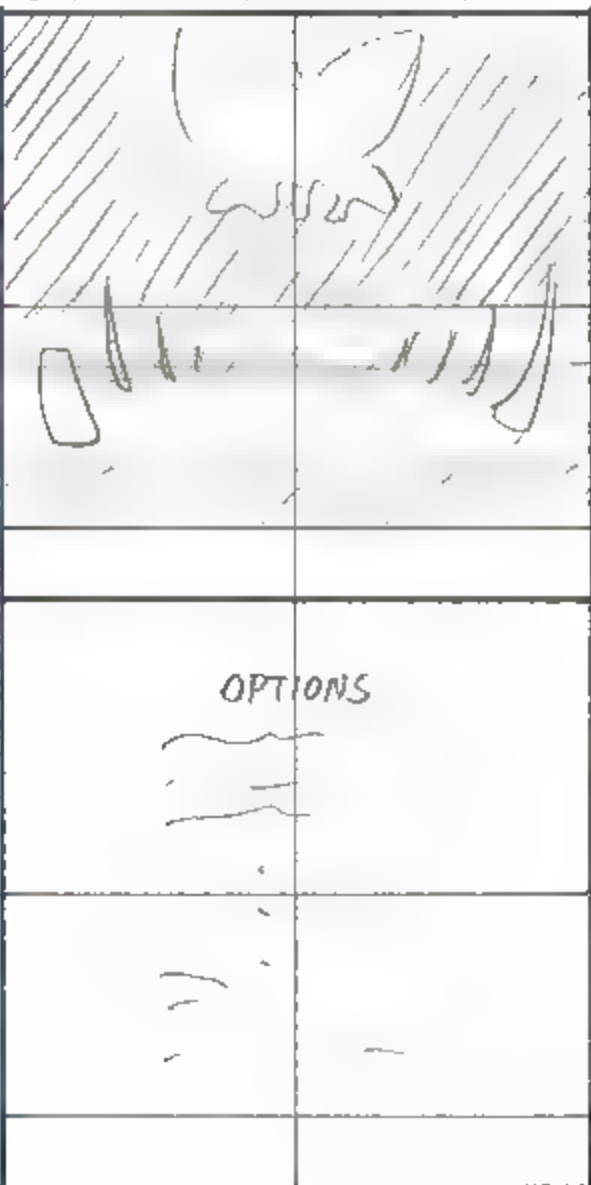
S_TTL-B

S_TTL-N

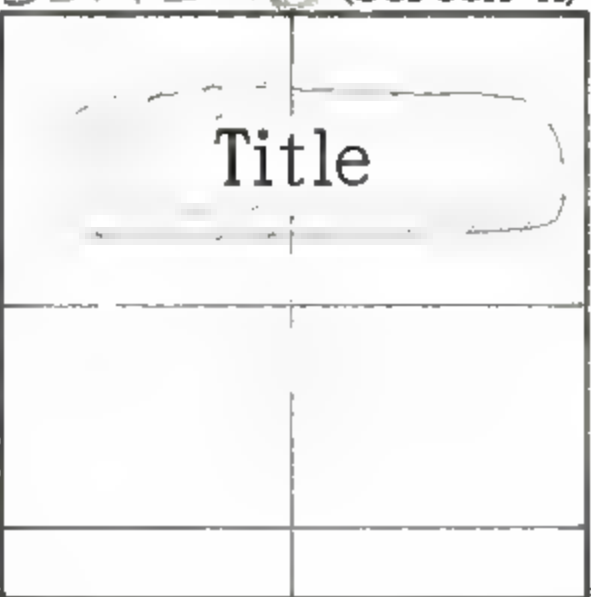
Pattern

Common P_TTL

S_TTL (Screen B)



S_TTL-O (Screen A)



P_TTL

Pattern Name	Details	Movement	Time	Other
TTL-000		000	18	
-001	Blood Droplets	001 ↓	0A	Pattern 002 drops
-002		002	Fall Time	
-003		003	05	
-004		004 ↓	05	
-005	Ripple	005 ↓	06	
-006		006	08	
-007		007	08	

*Color C 1 1, Font F ASC_02 were the files used until now.

*Center point focused right in the middle

◎ Display method

① Display screen A as usual

② Start with a black screen and fade in colors using palettes No. 2 , 3 of Color_C_TTL_O. At the same time B screen will come in on a 1 dot unit side raster scroll going Fast-> Slow -> Stop.

③ Make sure the blood droplets fall from an appropriate position. (They should fall on the 23rd character line from the top)

▲ Spec document for the title screen of Castlevania Bloodlines. It contains details on the sprite patterns that are used. Since the performance of the game console itself had improved, the content of the spec document is more complex when compared with earlier titles.



▲ Completed design illustration of the game's two player characters: Eric Lecarde and John Morris. It highlights their weapons, each of which allowed for different actions.



▲ Design proposal 1 for John Morris.

Ⓐ - 2

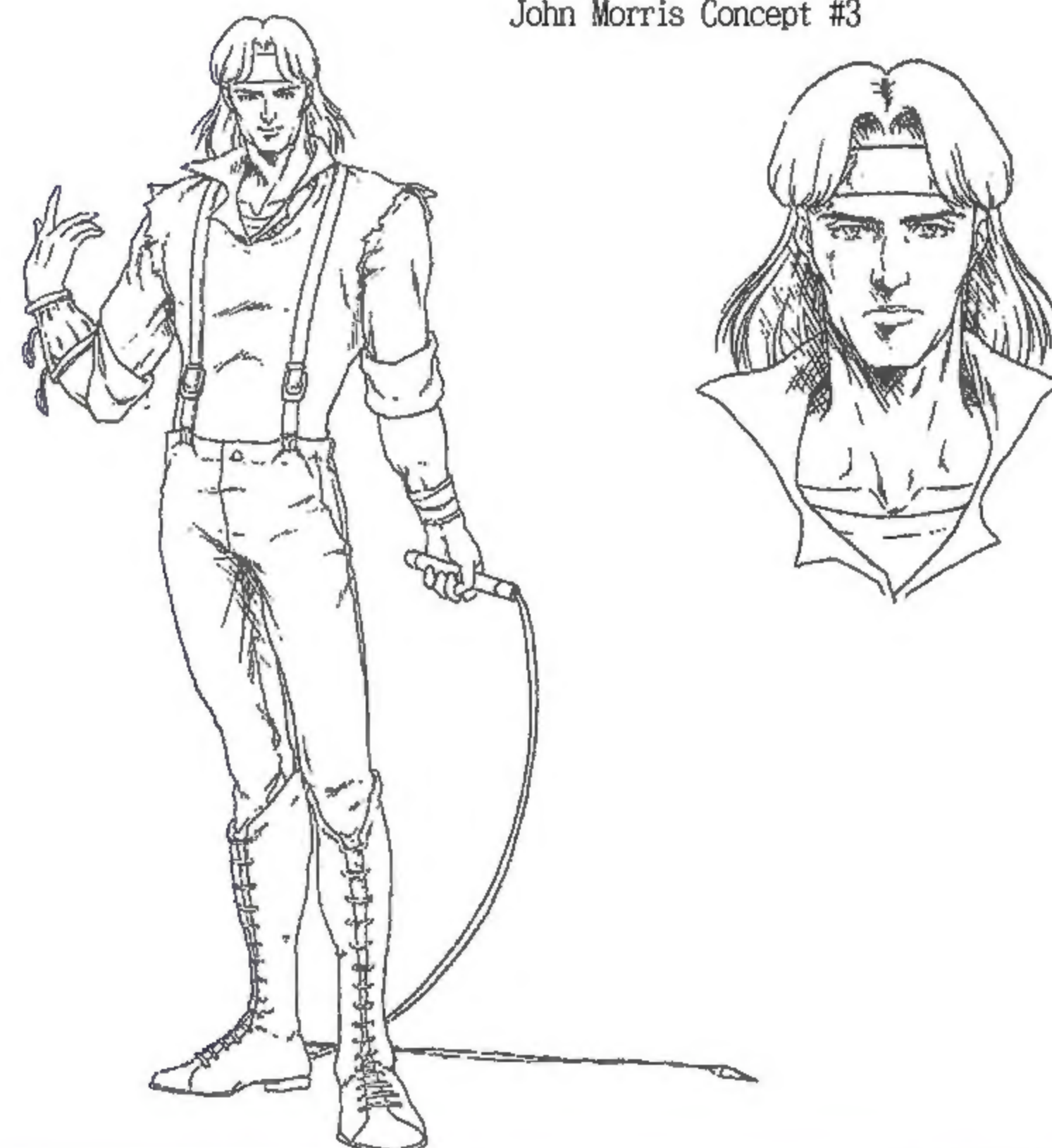
John Morris Concept #2



◀▼ Design proposals 2 (top) and 3 (bottom) for John Morris. He was given rather masculine features, perhaps to provide some contrast with the more elegant Eric.

Ⓐ - 3

John Morris Concept #3



Ⓑ - 1

Eric Lecarde Concept #1



◀▼ Design proposals 1 (top) and 2 (bottom) for Eric Lecarde. His clothing and the ornamentation on the magic Alucard Spear he wields are a bit simpler than they would become in the final draft.

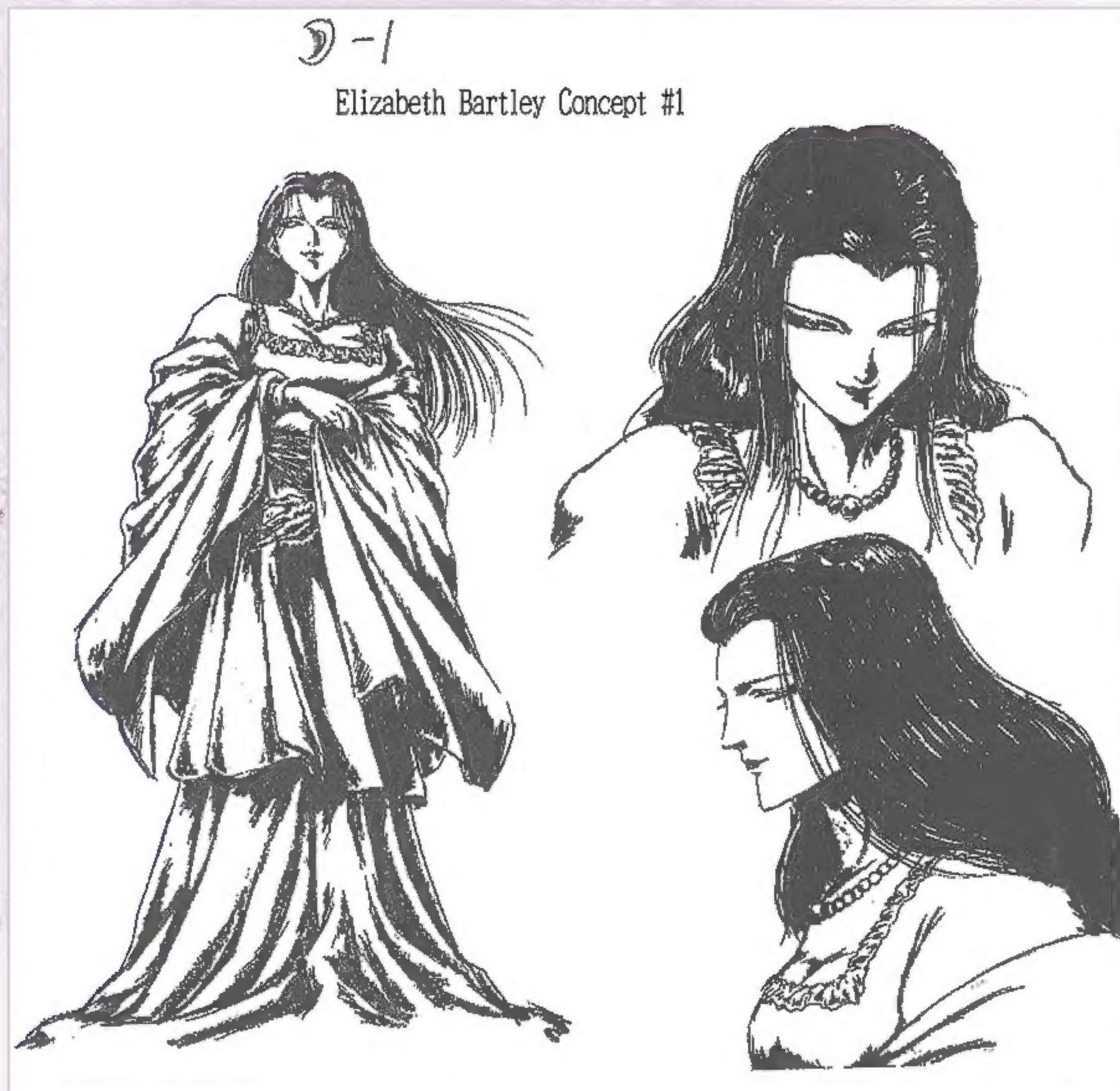
Ⓑ - 2

Eric Lecarde Concept #2



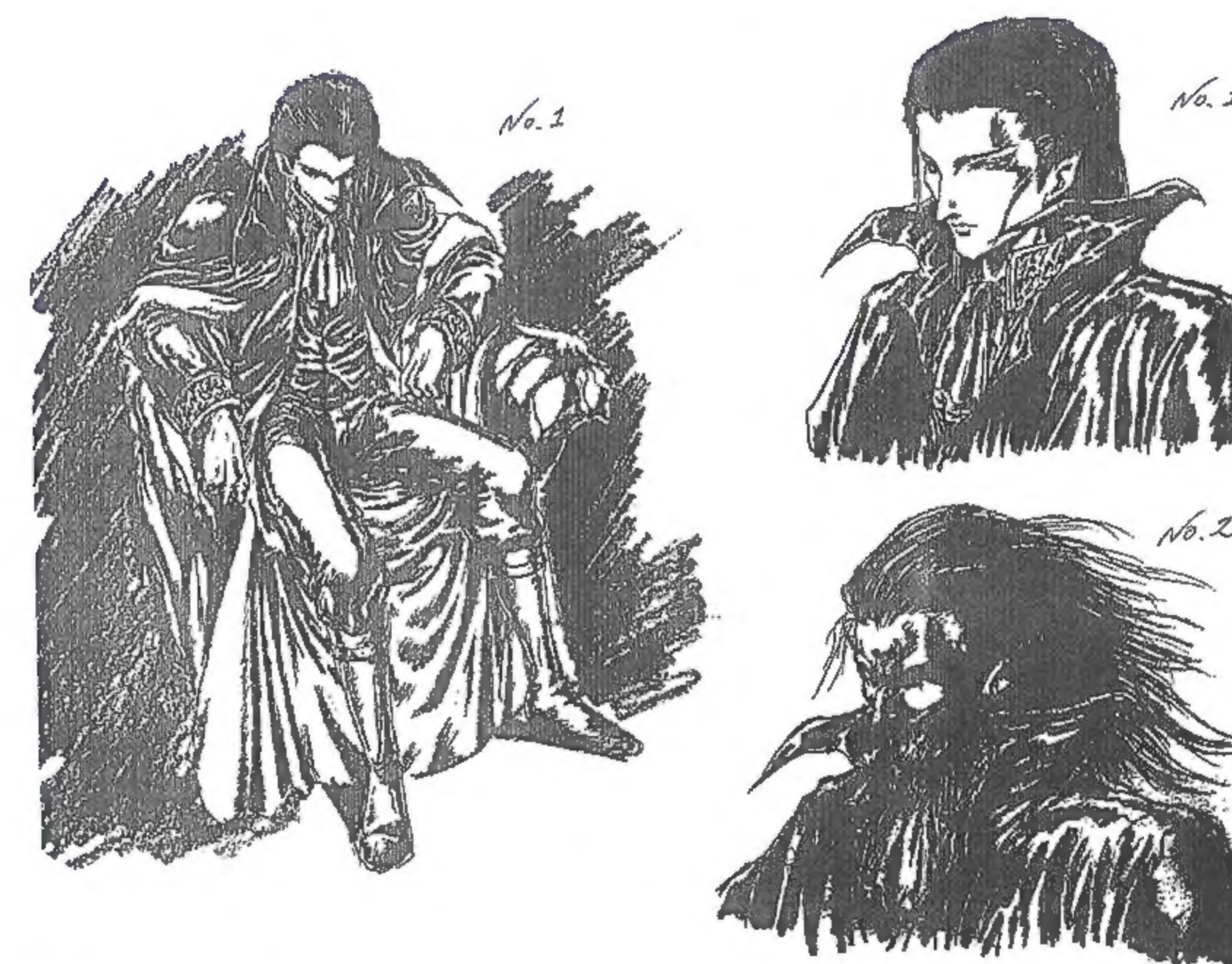


▲ The final designs for Count Dracula and Elizabeth Bartley, the villain of this title.



◀ Design proposal for Elizabeth Bartley. Since she is modeled after a real person, the production team prepared a great deal of material.

© Dracula Concepts



◀ Design proposal for Count Dracula. His gloomy expression, perhaps due to the power he had lost before being resurrected by Elizabeth, is quite striking.

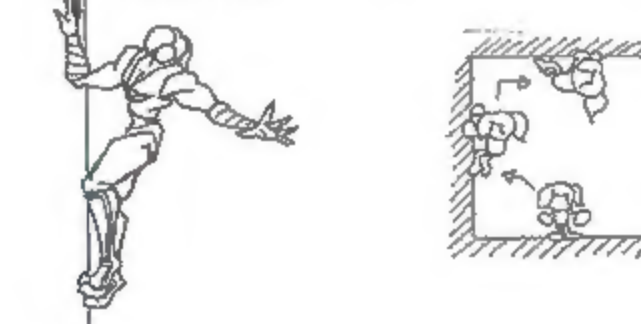
★ Yoko Felndes

- A Button
Shuriken attack
Shurikens disappear a certain distance from where they are thrown.

Shuriken Levels	
Level 1	Small Shuriken
Level 2	Large Shuriken (Short)
Level 3	Large Shuriken (Long)



- Press the control pad towards a wall (while jumping)
Wall grab → Can move across walls after performing a wall grab
Can jump off a wall by pressing the B button
Can only make a downwards diagonal attack when holding onto a side wall.



- Control pad Down + A button (while jumping)
Shuriken attack straight down



14

★ Bolt Ericson

- A Button
Hammer attack
Some blocks can only be destroyed with a hammer

Hammer Level	
Level 1	Wooden Hammer
Level 2	Iron Hammer
Level 3	Shockwave Hammer



- Control pad + A
Hammer attack straight up (can destroy blocks)



- Control pad + A button (while jumping)
Attack straight down



- Control pad Up + A button (while jumping)
Attack upwards



15

▲ Controls and unique actions for the unused characters Yoko Felndes (left) and Bolt Ericson (right). The name Yoko was finally used in the Game Boy Advance title Castlevania Aria of Sorrow.



DS-3 Rough Sketch



◀ A rough illustration of Kid Dracula, the star of this title. He is depicted in the so-called “deformed” style, which typically portrays characters with big heads and small bodies, as opposed to the normal style used for Count Dracula throughout the series. However, his basic elements, such as his silver hair and the large clasp on his cape, resemble the Count’s.

▼ The storyboard for the title cut scene in an early spec document has the preliminary game title that roughly translates as “Lil’ Drac.”

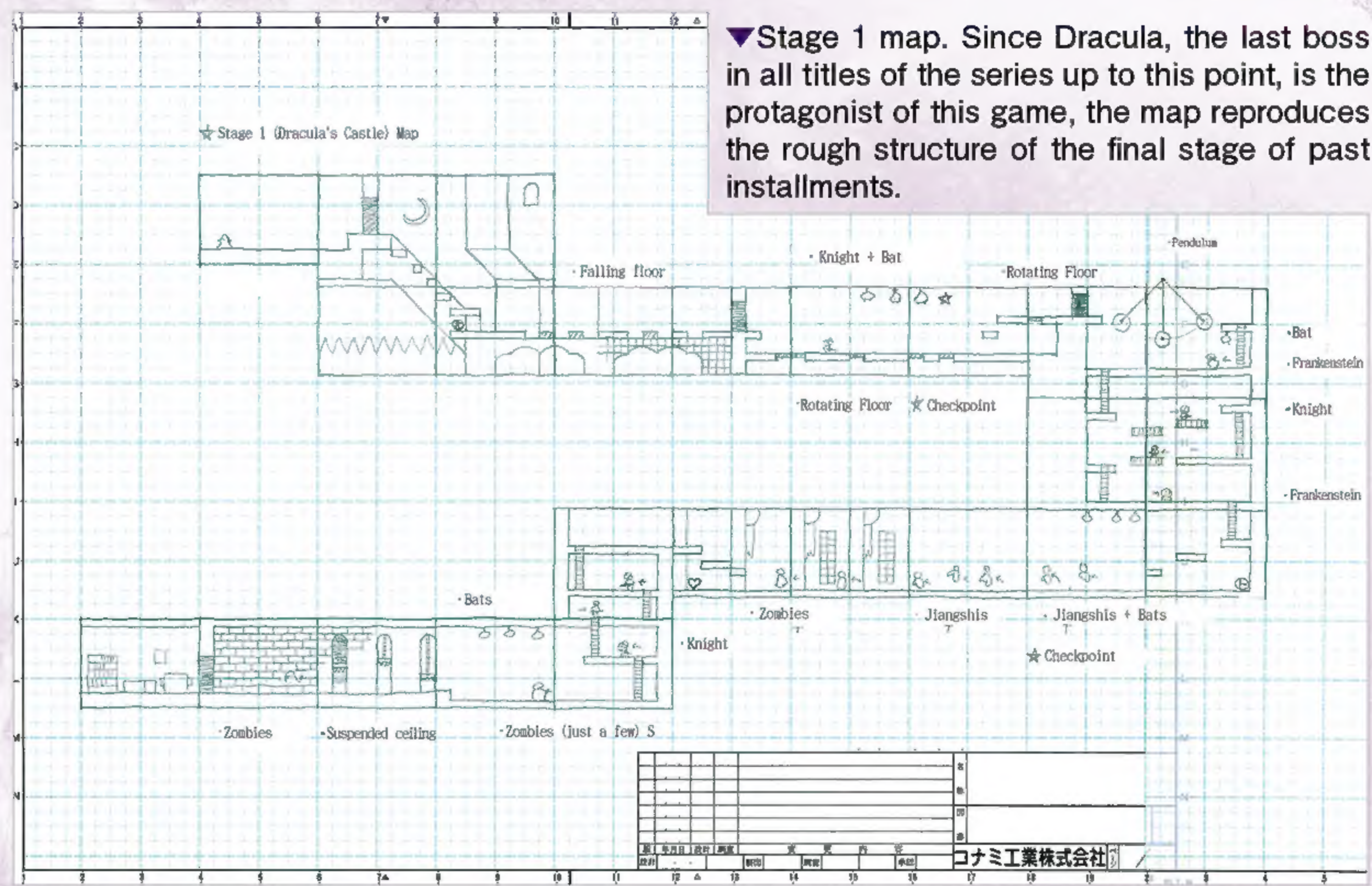
▼ Example of proposed game titles. Some of them appear to be nothing more than random ideas that were never used.

	Names	Comments
1	Dracula Kid	Fits well with the cute visuals...
2	Ganbare Dracula-kun	3rd title of the “Ganbare” series after Ganbare Goemon and Ganbare Pennant Race!
3	Dracula Jr.	Reference to him being the son of Dracula.
4	Dracula-kun’s Great Adventure	To reflect the fact that you perform acrobatic jumps to progress through the game.
5		

© Please send to Ebisu, Development Department 2 Division 2 by May 17th (Thursday).

5		◦ Kid Dracula throws a ball at the face in the sky, which makes it ripple and disappear, leading into the sunrise.	
6		◦ Title falls from above and bounces.	
7		◦ KONAMI logo appears, title screen is complete.	
		◦ After a while, Kid Drac will transform into a bat and fly away. ◦ Transition into fade out.	

利 益 計 画



▼ Stage 1 map. Since Dracula, the last boss in all titles of the series up to this point, is the protagonist of this game, the map reproduces the rough structure of the final stage of past installments.

Opening Cinematic			90.5.28
1		▼ Coffin surrounded in darkness ◦ Lightning bolts in the background ◦ Screen flashes now and again ◦ Coffin moves once in a while (RAM usage) * Screen is chromecute size. Add a frame to the bottom and put in an OBJ palette.	Lightning bolt
2		▼ Huge lightning crashes down and flashes on screen.	Lightning flash screen
3		▼ Lid of the coffin flies away. (RAM usage)	Star Screen
4		▼ Lightning continues on for a moment	

Ending Cinematic			90.7.17
1		◦ After Caramoth has been defeated and the fade out has ended ◦ Shot of the universe with earth in the middle (Star is an OBJ)	
2		◦ The “Nooo” word flies away (e.g. Stinger) and revolves 2 or 3 times around the Earth.	Out-out due to lack of storage
3		◦ Caramoth King gets bigger	
4		◦ Turns around after growing to full size	

▲ Storyboard of the opening cut scene (left) and ending cut scene (right). Since the game was released in the later stage of the NES life cycle, there were a lot more cut scenes than in earlier titles. However, there were still memory limitations, which caused developers to shed more than a few tears when they had to cut out some of their precious work.

Castlevania
ANNIVERSARY COLLECTION
The History of Castlevania
Book of the Crescent Moon

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